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GAMES FOR YOUR PARTY

GAMES
for
YOUR PARTY

by

BERNARD STANLEY

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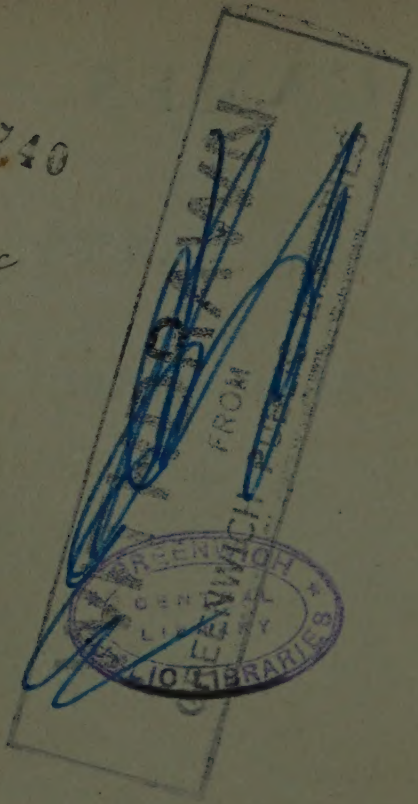

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INTRODUCTION

As a professional entertainer I have no hesitation in stating that this is the best book I have seen for use at hotel or private house parties. Its variety of games is amazing and I extend my congratulations to the author.

WILFRED NASH.

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GAMES FOR YOUR PARTY

I

THAWING GAMES

Games to get the Party Going

Once a party has warmed up, the rest is easy: but it is to get it into this happy state that is the difficulty. In many cases the guests are shy and reserved, and they require a good deal of "thawing." The best plan, then, is for the hostess to suggest some rollicking game which provides plenty of fun and movement. The following games may be offered as suitable for the purpose.

Names in Pairs.—Beforehand, a number of cards are prepared. There should be one for each guest, and it is well to note that they are required to be in pairs. Thus an even number of people must play. As far as possible, the pairs should be planned for a lady and a gentleman, but this is not essential.

Prior to writing anything on the cards a number of celebrated people should be thought of. Suitable examples are Oliver Cromwell, Lloyd George, Christopher Columbus and Bill Sykes. On onecard

of a pair, the odd-numbered letters of the name are written, and on the other card of the same pair are written the even-numbered letters. Thus, the two cards together spell the name.

When all is ready, the cards are distributed, one to each person. In doing this, the hostess will be wise to execute a little diplomacy in the way she hands out the cards, for she can quite easily throw any two people together. At once the fun starts, for everybody has to search around to find out who has the card which is complementary to his or hers. No better way of throwing the guests together exists.

When two players find that they form a pair, they link arms and line up at a spot determined by the hostess. There they wait for others to follow on. Not the least amusing part of the game is to see the lost players trying to sort themselves out, whilst the waiting couples lash them with witty remarks.

I Pass.—Divide your guests into two equal teams and sit them in two rows facing each other, about a yard and a half apart. Then, arrange a race between the two teams, the race consisting in passing something from one end of the row to the other. The team performing the job before the other one is, of course, the winner.

All sorts of things can be used as the object for passing, but a halfpenny provides a great deal of fun.

The first player carefully poises the coin on the instep or toe-cap of his left shoe and, thereafter, the hands must not be used. This player moves his left

foot until it is alongside the left foot of his next-door neighbour and, then, he gently lifts his shoe until the coin slides on to the shoe of his neighbour. The neighbour then goes through the same performance with the person sitting beside him. And the coin has to travel along the line until it reaches the far end.

Should any clumsy person allow the halfpenny to slide on to the floor, the coin must be hurriedly taken back to the first player, when it has to start on its journey afresh.

The Great Nose Game.—Divide all the guests into two equal groups and, then, line up the two groups facing each other, about a yard apart. It is as well if you can arrange the players, gentleman and lady alternately.

Give the outer cover of a matchbox to the leader of each group, and tell these two people to fit the cover on to their nose. A little push and it will hold on quite readily, without any serious gripping or pinching.

When the two leaders have signified that they are ready, you cry "Go." Immediately, each leader turns quickly to his next-door neighbour and manages to force the free end of the matchbox cover on to this person's nose, at the same time withdrawing his own nose. This person, then, turns to the player beside him and forces the cover on to the nose awaiting him. In this way, the cover travels along the line from nose to nose, and no hands may touch it until it reaches its destination. If anyone lets it

fall—the cover, we mean—it has to be taken quickly back to the leader and the trip started afresh. Of course, the side that manages to get the cover to the far end of the line first wins, amidst roars of laughter.

If you want to make the game even more laughable, arrange your guests on their knees, with palms of both hands on the floor.

Proverbs.—From among the players, select one to go out of the room. When the door has been closed, the remaining players select some well-known proverb, and then a word from the proverb is apportioned to each player. Suppose the proverb, "Still waters run deep," has been chosen. If there are only four inside players, they each take a different word, but should there be eight or twelve players, each word is taken by two or three individuals.

All is now ready and the player who went out is called back. Immediately the others join hands and close round him in a ring. They wait for his word of command and, when he is ready, he says, "Shoot, bang, fire." This is the signal, and each player shouts his own particular word at the top of his voice. If the words are uttered simultaneously, it will take a good deal of skill to sort them out and reconstruct the proverb, but that is what the player is required to do.

After one proverb has been dealt with, another is selected, and somebody else takes the turn to go out of the room. Thus the game continues until everybody has played the part of guesser.

The Hat Trick.—Divide all your guests into two equal camps and line them up about three yards apart. Put rugs on the floor to mark the base-line of both camps and half-way between the two lines set a bowler hat.

Now produce two packs of playing-cards, the packs to have different backs, so as to be readily distinguished. Hand one pack to the leader of each camp and let him deal out the cards as equally as possible to the members of his camp. The number of cards any player receives will depend, of course, on how many people are taking part in the game.

Everything is now ready. Each camp takes it in turn for its members to attempt to throw a card into the hat. When all the fifty-two cards have been used the bowler is examined, and whichever side has the most cards in it scores a point. Three points make a game.

The second round is played in exactly the same way as the first, except that every person is required to throw two cards at a time, until he or she has only one left.

The last round is managed a little differently. One camp picks a team of four players from the other side and the opposing camp does the same. Naturally, the best players should never be chosen for this round, which means that both camps must keep their eyes open while the first two rounds are in progress, so as to be able to gauge the merit of their opponents. The process of selecting is in itself screamingly funny at times.

Stories.—The company sits around in a ring, ladies and gentlemen being arranged alternately as far as possible. Then a leader is chosen who stands in the centre. He explains that the object of the game is to compose a story, to which every player must take his turn in contributing at least one sentence. Following that, he makes the start, saying something of this nature: "Once upon a time a terrible thing occurred." Without wasting a second, the first player in the ring must continue the story. "It was in the middle of the evening that it happened," he perhaps says. And then the second player continues the thread of the drama and convulses the audience by adding, "A poor widow coughed and accidentally swallowed her glass eye." So the story goes on until every player has added his or her contribution.

If the company is of a normal kind, the story will be woven with ridiculous facts and, at the finish, it will prove screamingly funny.

This game must be actually tried out before its value as an "ice-breaker" can be fully appreciated.

II

GAMES AND COMPETITIONS

If you want your party to be a great success, see to it that you know plenty of good games for the guests to play. Let some of the games be noisy ones, some of them atrociously silly, and it will be just as well if you get to know a few that are high-brow and sedate. Armed with such a repertoire, you will be ready for any emergency and, if you find that one kind of game is not quite to the company's liking, you will be able to set them to something that is. Of course, the thing is to find games to fit all these conditions. If you read on, you will discover games for all types of guests and for all occasions.

The Outer Circle

This is an excellent game to play when the party is large and there is a spacious room available. It permits of plenty of hilarious fun.

First of all you pick three players to go into the centre of the room. They stand in line, one behind the other: the second and third holding on to the first and second, around the waist. On no account may these two release their hold and only the first may use his or her hands to touch the ball, which we shall speak of later.

Then, all the remaining players are formed up into an outer circle which should be spread around the room as far away from the inner three as possible. A piece of cloth is folded and tied to serve as a soft ball, and this is given to one of the members of the outer circle.

When all is ready, the word "go" is given and, then, the holder of the ball throws it. The aim of the game is for someone to throw the ball so that it hits number three, in the centre of the room, but it will be evident that direct shots will not always be as effective as passing shots: thus it is necessary to say that a player in the outer circle may throw the ball to another player in this circle whose position may give him a better opportunity of hitting number three, in the centre.

When the ball is thrown and it misses the mark, the quicker it is picked up and thrown again the more will be the fun. But nobody in the outer circle may step forwards more than two paces and all throws must be made from the circle and never from some spot within it.

It must not be thought that players in the outer circle have only to take good aim to be successful in hitting their mark. The three people in the centre, if agile, can avoid quite a number of direct shots by dodging to the right or left and swaying from side to side, and number one can, of course, use his or her hands to ward off the blows.

When number three is, eventually, caught out, he takes up his stand in the outer circle and the

person who hit him becomes number one in the circle. The other two centre players then become numbers two and three: and the game goes on. It can be played indefinitely: in our own experience, it is not a game of which the company tires quickly.

Blow It and Burst It

Here is an excellent game that provides plenty of noisy fun. Before you want to play it, go to the local confectioner and get him to sell you about fifty paper bags of the size made for taking two ounces of sweets. They ought not to cost more than twopence.

When the guests have arrived at the party, line them up in two rows facing each other, with as much space between the rows as you can manage. There ought to be the same number of people in each row and, as far as you can, make them of equal agility.

Mid-way between the rows, place a stool and, on it, rest the pile of paper bags. Then, explain exactly what the players have to do. At the word "go," the person on the left of each row rushes up to the stool, picks up a paper bag, blows it up fully, gives it a bang and, as soon as the explosion has been heard, darts back home, touches the player on his right and, the moment this second person is touched, he rushes off and repeats the performance. Thus, each player has to run up to the stool, burst a bag, and get back as rapidly as he can to touch his right-hand neighbour.

This goes on until the player on the extreme right of the line is reached. When he has blown up and burst his bag, he tears back and touches the player on his left. Thus, the performance goes all along the line and back again, and every player, with the exception of the man on the extreme right, has to burst two bags.

The winning line is the one that makes the final burst before the opposing line. In the case of the last player, there is thus no need for him to get back to his line. It is his explosion that marks the finish.

In some cases, two stools and two stacks of paper bags are provided, one for each line of players. This is, perhaps, advisable when the players are rather young. For older players, who are likely to be very adept, a good idea is to mark half the bags with a red line and half with a blue line, and to mix up the colours. One row of players is styled red, the other blue, and they must only use bags of their own colour.

Walking the Plank

In the olden days, walking the plank provided a good deal of amusement for all except the central figure. The newer form of this old-time performance gives fun and, indeed, a thrill not only to the onlookers but, also, to the victim.

This is how " walking the plank " may be turned into a rattling good party stunt. First, you will need a plank—that is more or less obvious, and, of course, you will want some victims. They can be

all those of your guests who do not know the trick. You send them out of the room and bring them in, one at a time, blindfolded. Thus, nobody knows exactly what to expect until he or she is brought in to play the part of a victim.

Inside the room, you arrange a plank—a fairly solid one is needed. One of its ends rests on the floor while the other end is propped up to be a foot high. Six feet is quite long enough for the plank. Needless to say, you will make the plank perfectly rigid by putting wedges underneath it, here and there. A few old books, such as telephone directories, serve this purpose well.

You are now ready to despatch a victim. Blindfold him and bring him into the room. Give him to understand that he has to walk the plank, as they did in the days of yore, and remind him that it was customary for the victims to say their prayers.

Lead him to the foot of the plank and, now, two assistants are needed. You will stand on the left of the blindfolded person; one of the assistants stands on the right, and the remaining helper takes up his position a little beyond the far end of the plank.

You now tell the person to put a hand on the shoulders of the two of you beside him and, then, to walk gradually up the plank, taking short steps. As the victim steps cautiously along, you and your assistant walk beside him on the floor, but—and this is where the fun comes in—with each pace you and your assistant bend down more and more until, at last, the victim can hardly reach your shoulderswith his hands.

This gives him the impression that the plank is very steep and he even sometimes crouches down so as to avoid hitting his head on the ceiling. All this, of course, is because he feels very high up.

"Now, jump," you command. He hesitates a moment and steels himself for a descent of about five feet; then jumps. It is really ludicrous to watch his reaction when he finds the ground so near. Of course, the assistant standing beyond the plank is put there to catch the victim should he alight with a sprawl. There is no danger, really, in the jumping, but it is just as well to have somebody in readiness should a million-to-one chance arise and the person fall awkwardly.

Each plank-walker, when he has performed his part of the stunt, is allowed to remain within the room and see the other people do their turn.

The Treasure-Hunt

Very few games cause as much fun and pleasure as a real good treasure-hunt: but the worst of such hunts is that they generally end in the whole house being turned upside-down. If you would like to organise a treasure-hunt and do not want a great deal of disorder, plan it in the following way:

First, divide the players in pairs, preferably a lady and a man, and as far as possible put two people together who are unknown to each other. This will help wonderfully to thaw your company.

Then, arrange the hunt in three or four sections.

Each pair of players is given a written clue to the first section and, when a couple solves the first mystery, the clue to the second section is given them, and so the clues are given out until the last is solved. The couple managing to solve all the clues first is, of course, adjudged the winner.

To make all this perfectly clear, it will be helpful to take an actual example. Early this season, we organised a treasure-hunt in which fifteen couples took part. First, we gathered the couples together and explained the rules, one of which was that no speaking was allowed, except among the individual pairs and, then, it was only to be in a whisper. This was to prevent one pair giving help to another.

Next, we gave a slip of paper to each couple on which was written clue No. 1. It read as follows:

> Somewhere near a panelled door,
> Lying prone upon the floor,
> Is a fruit that's eaten raw.
> Leave it be: say what you saw.

We are quite prepared to admit that, as a piece of poetry, the effort is not of a high order, but it serves its purpose and shows exactly the kind of thing wanted.

The treasure to be found in this case was a blue grape which, sometime beforehand, we had carefully placed a few inches away from a door. It lay in an angle of shadow and was not too obvious. It was great fun to see the couples roaming around, looking inquisitively at the floor near to wherever a door

happened to be situated. As soon as two people spotted the grape, they dashed off to the referee, who listened to their description of its whereabouts. On being satisfied that they had solved the first clue, the referee gave them a second paper on which was written:

Now you are required to look
Within a yard of a red book.
There you'll note, if not mistook,
Something stolen from the cook.

In this case, a very ordinary red-covered book had been placed on an occasional table and, on a plate, close to it was a mince-pie. The two things seemed so innocent and the mince-pie appeared so much in keeping with the festivities that the couples were none too quick in rushing up to the referee and whispering the words "mince-pie."

When the mince-pie clue had been solved, the third clue was divulged. It ran as follows:

Number three will rhyme with "greet."
It's not quite right to say it's beat.
Useful, yes, for tired feet.
Walk through the hall—one there you'll meet.

Although this clue centred the hunt on one particular spot—the hall, few arrived at the solution without some difficulty. Pushed into a corner was a chair with a caned seat. The thing, so said the clue, rhymed with "greet": it was useful for tired feet—presumably to enable one to sit down: and it

was not quite right to say it was beat, because it was caned. All very subtle, you say.

Then came the fourth and last clue for those who had solved the previous three. Here it is:

> If you think that you are wise,
> Look near a bookcase: use your eyes.
> Lift up the —— and see it rise.
> Underneath, you'll spot the prize.

The clue about bookcases narrowed the search to three or four places in the house, and close to one of the bookcases was a vase. Underneath it was a tiny slip of paper inscribed "The referee will be pleased to hand you the prize."

The whole treasure-hunt took about an hour; it did not require a great deal of preparation and every minute of the time was enjoyable.

While it is an advantage to use home-made clues, because then they will have the personal touch, it must be admitted that many people will fight shy of bursting into poetry. On this account, we give several extra examples. They are arranged in sets of threes, but there is no reason why a verse should not be taken, here and there, from any or all of the sets to serve as one treasure-hunt.

(*a*) There's a spot in this room where you'll find
Three inches of something girls wind.
It's touching a chair:
It's thicker than hair.
If it beats you, we really don't mind.

(*Clue:* Three-inch strip of wool placed on a chair.)

Now, the next clue is equally good:
It's something that's made out of wood:
It's matchless—no more:
Near a door, on the floor.
Will you find it? You certainly should.

(*Clue:* An empty matchbox, placed on the floor, near to a door.)

And the next thing is black and it's red:
Regal features: in short a king's head.
Seek 'midst things that are bound.
It's there to be found.
Play your hand well and win—enough said.

(*Clue:* A playing-card of a king, put between two bound books that are accessible.)

(*b*) A ring is a thing that's all round:
There's one in this room to be found.
It's metal and bright,
But it's hid out of sight,
In the drawing-room, close to the ground.

(*Clue:* Place a small curtain-ring on the skirting-board of the drawing-room.)

See a pin and let it lie,
That's the game you have to try.
Its point is sticking in a wall,
In or near the entrance hall.
When you spot it, pass it by.

(*Clue:* Force a pin into the wall of the hall, where it will be hardly seen.)

Now, the last is a thing used to see.
What it is would be wrong to ask me.
It's no help to the blind:
If you want it, you'll find
That it lies on a thing used for tea.

(*Clue :* A pair of spectacles, put on a tea-tray.)

(*c*) There's some fun to be had at this game,
And the winners will rise to great fame.
Lying flat on the ground,
You must find something round,
With a tail and a date and a name.

(*Clue :* A penny on the floor.)

Number two is two-fifths of a tramp,
And like him, it is nearly quite damp:
It's got holes round the edge,
And it rests on a ledge,
In this room, three feet six from the lamp.

(*Clue :* A stamp placed three feet six, or any other number of feet, if you alter the verse, from the electric or gas lamp.)

And the third thing to seek rhymes with ten.
It's useful for writing: that's when.
It lies on some green,
In the hall, 'twill be seen,
Out of sight of boys, women and men.

(*Clue :* A pen placed on something green.)

(*d*) On the table, there's nothing you lack,
Loads of nuts, sweets and fruit in a stack.
But whisper to me,
Something you see
That rhymes with hack, whack, back and tack.

(*Clue :* Put all sorts of things on the table that are eaten and drunk at parties and among them slip a pack of playing-cards.)

Now, the next thing is worn and it's where ?
In the hall, you should seek out its lair.
In games of cricket, it's seen,
Part in the kitchen, I ween.
And it covers man's hair or he's bare.

(*Clue :* A bowler.)

Last of all is a thing more than on.
It's needed when your clothes you don.
On a switch you'll see
Specimens three.
They're a danger, men's bags, when they're gone.

(*Clue :* Three buttons artfully poised on an electric-light switch.)

(*e*) It's the shape of a finger and round,
And it's hiding somewhere near the ground.
Look high and look low,
You must have it to sew.
In the dining-room's where it is found.

(*Clue :* A thimble.)

In the same room, you'll find a white reel,
Three feet from it's not a great deal.
Look there and you'll see,
As plain as can be,
A something that rhymes with your heel.

(*Clue:* A piece of orange peel, placed three feet away from a cotton-reel.)

Now, use all your brains for this one:
There's a prize for the first who is done.
In this room, it's in sight:
It owns teeth but can't bite;
And it hasn't the power to run.

(*Clue:* A comb.)

In every case, it is necessary to observe all the conditions named in the verse, when hiding the particular object.

All Dressed Up

If your guests are of the jolly kind who do not mind making themselves look silly, here is a splendid game. Prepare two adjacent rooms, one for the ladies and one for the men. Tell everybody to go to these rooms as quickly as possible and say that you will strike a gong in a quarter of an hour. Then, the whole company is to return to the original room—in pairs. A man has thus to bring a lady with him. The pairing off will be done, of course, on the way back to the original room. There, an inspection will be held and the best couple will be awarded a prize. We have known the prize to be

a bunch of carrots, but chocolates are, of course, more acceptable.

In the two rooms set apart, one for the ladies and one for the men, you will place two or three mirrors with a supply of "make-up," and odd garments, hats, toy spectacles, whiskers, and so on. The guests will don these things as their fancies dictate and that is where much of the fun comes in.

Continuous Table-Tennis

Even though you may not have the proper apparatus for playing table-tennis, your company will derive much fun by playing the continuous game with makeshift material. For this, you will want a good-sized dining-table, with a free passage all round it, some form of a net, two bats and a ball.

The players stand equally spaced around the table and, then, they all turn half-left. The two opposite people who happen to be in the serving position start off with a stroke. As soon as one of them hits the ball, he drops the bat on the table and moves along clockwise, one position round the table. The person coming after him moves quickly into the vacated position, grabs the bat and endeavours to be ready to hit the ball by the time the opposite player has returned it. If he does so and is, also, able to send the ball back over the net, he moves on clock-wise and the player, behind him, takes up the vacated position.

In this way, the players move round and round

the table, grabbing the bat and taking the stroke when their turn comes.

Any player who misses his shot or does not return the ball properly falls out of the game. Towards the end, when the players are few, some very quick movements have to be done if a person is to be in position in time to take his shot.

When the players have been reduced to two, the ordinary form of play is followed, *i.e.* the rally continues until one of them misses the shot.

The Man from the C.I.D.

Arrange your players in a circle around the room and have a hat containing slips of paper, one for each person. All the slips are blank with one exception: this bears the word "thief." Whoever gets this paper is required to go out of the room and stay out until recalled. Usually, some member of the household conducts this ejected person to the buffet and regales him or her with the best of things until he is wanted again. It is, in fact, an advantage to be sent out, rather than otherwise.

While the thief is out, the slips are collected and put back into the hat. Again all are blank with one exception, this being marked "detective." There is no secret about who is called upon to play this part: everybody knows except the thief: he does not.

The next thing is to put a book, a box, a handkerchief, or any small article on the floor in the centre of the circle, and then to recall the thief.

The thief comes in, enters the ring, probably looks at the players to try to guess who is the detective, snatches up the article and endeavours to dash out of the ring, but not out of the room.

If he is quick, he may do it; but as he does not know who is the detective, he has an equal chance of cannoning into the arms of the law. As long as the detective touches the thief while he is still in the ring, he is caught; but the detective must not arrest the thief until he has stolen the thing and he must do the touching before getting outside the circle.

When one round is finished, the circle is reformed and two more people are chosen to play the parts of thief and detective.

What Faces!

You can amuse your company for some considerable time with a series of drawing competitions. Get some sheets of notepaper and tear them into pieces about the size of a correspondence postcard. You will want three or four pieces for each player. Then cut out a circle of about three inches in diameter from a piece of thin card. Slice a small piece off the circle and, then, put the shape on one of the papers. Pencil round the outline and repeat the operation on further pieces, until you have one paper for each competitor.

Next, draw a triangle on a piece of thin card, cut it out and use it for providing a second set of papers.

Also, cut out an egg-shaped card and a four-sided shape with wavy edges. Use these for making a third and fourth set.

Thus, you will have four sets of papers which will only take a few minutes to make and, moreover, the reproductions of each shape will be exactly similar.

Hand out a set of four papers to each competitor and provide pencils. Allow perhaps fifteen minutes, if there are four drawings to be done, and stipulate that the circle is to be turned into a person's head, the triangle is to be made into a house, the egg-shape into an animal and the remaining shape into anything the competitor fancies.

Announce that no names are to be put on the papers; but when you collect them up write a number on them, a different one for each person. Then pass the papers along to the competitors and let them mark them 1, 2 or 3, according to whether they are fair, good or very good. Total up each person's marks and give a prize to the one scoring highest and another to the lowest.

Cup Tie

Divide the players into two equal-numbered sets and let each choose a goalkeeper. Then put chairs in two rows facing each other, about two yards apart, one chair for each player.

The goalkeeper sits on the chair at the extreme left of a row and all the other people in that row belong to the team opposing him.

An air balloon is placed by the referee in the centre of the middle space and, when he blows his whistle, the game begins.

Each player is given a newspaper which is rolled up to form a wand or stick, the goalkeeper having two of them. The balloon may be struck only by means of the wand and it is a foul if anyone kicks it or if he rises up from his seat.

Play goes on for eight minutes each way, sixteen minutes in all, and as fresh newspapers must not be dealt out to those who have knocked their own to bits it sometimes happens that the only players in the field at the end of the game are those who have been thoughtful with their wands.

The aim of the players, it must be stated, is to score goals, as in football.

Poison Spot

If you have a fairly large room with not a great deal of furniture to get in the way, this is a good boisterous game.

Arrange the players in a ring, holding hands. Then, strike up the piano or set the gramophone going. The players have to career round in a circle.

On the floor, two handkerchiefs are spread out in places far apart. As the players move round the room, they must try not to step on them, as they are known as poison spots, and anyone touching them is immediately ruled out of the game.

As the idea is to see who can keep off them

longest, it follows that to push somebody on to them helps one's own chances of surviving. So, as the merry throng goes romping round, a player gives his neighbour a nudge, hoping it will send him to his exile.

The music helps to keep the boisterous ones in check, for the moment things become too lively, the music ceases and all the players must stop, as in musical chairs.

The player who is left in till the last is, naturally, the winner. He need not be the one who has played the roughest game if the person controlling the music has done his work properly.

In some cases, a dozen poison spots are put here and there on the floor the moment only three players are left. Then, it is easier to run into danger, or be pushed there, than to keep in safety.

Pairs

Games in which the players have to hunt for things are always welcome. Here is a new version of an old but popular idea.

You count up your players and think of a " pair " for each. By " pairs " we mean two things commonly associated together in people's minds. A few such pairs are pepper and salt, mustard and cress, pen and ink, knife and fork, brush and comb, bread and butter, king and queen, ham and beef, needle and thread.

When you have thought of a suitable number of

pairs, you gather portions of them, or the actual articles, and wrap each in a small parcel. In the case of "king and queen," playing-cards would, of course, be used.

Then, you place one article of each pair in a hat or box and the players have to select their "exhibit" at random. The corresponding articles have been previously secreted in various parts of the room.

The "exhibits" are simultaneously unwrapped and, when a person knows what his consists of, he has to puzzle out what is likely to pair off with it, and, that done, he commences the hunt for the necessary article. The fun which this absurd game causes is enormous. Fancy somebody opening a little packet of grease-proof paper and finding in it a tiny square of meat! It takes a few moments for the person to recognise it as ham. Then he wonders what is likely to pair off with ham. After some little while, he says "Ah, ham and beef." He is now on the highroad to success, and all he has to do is to find the beef, which is hiding from him behind the clock on the mantelpiece.

Always make a point of wrapping up in a distinctive way every article that has to be found: otherwise the player who is given "ham" may steal up to the buffet and provide himself with "beef," but it will not be the beef that he ought to have found.

Planting the Penny

This is an amusing diversion for those athletically inclined. Put a rug on the floor and use one of its long edges to indicate the starting line of the game.

Then, provide each player with a penny and let the company take it in turns to plant the coin. The planting must be done in this way. A competitor stands with his toes to the edge of the rug and holds the penny in his right hand. He bends down, places his left hand on the floor in front of him and stretches out the right arm as far as he can: then he puts the coin on the floor. If he likes, he may move the left hand forward after it has once touched the floor: this can be done by a series of hopping movements, but no support may be gained from the right hand.

The aim of each player is to put the penny down on the floor farther away from the rug than any of the other coins. And—and this is where the trial comes in—it is necessary to get back to an upright position by using the left hand. The right hand must not come into it, and the feet must not be brought over the line.

The wriggles, the contortions and the efforts of the players will cause roars of laughter and only a very few of them will be able to stand up again. Of those that do, the one who plants his coin the farthest away is the winner.

The point about this game is that a person can stretch out farther than he can get back and there is every inducement to reach out a good long way.

Snakes

If you have plenty of space and a fairly numerous company, here is a good game that will help to liven things up.

Divide your players into two equal groups and stand them in two files. Each person, except the leader, places his two hands around the waist of the person in front and, on no account, may let go. The last person of each file wears a fairly loose belt and, into it, is tucked a handkerchief.

Both files head the same way and, when the music strikes up, off they go in a "follow my leader" manner. The leaders set out, twisting and turning in an endeavour to get to their opponent's tail; but the "tail" knows what is being attempted, and twists and turns in an opposite direction, with the result that the game is not at all easy.

The aim is for a leader to snatch the handkerchief from the opposing tail. The music is not interrupted at will—as in musical chairs—but only when a snake breaks in halves or comes to grief in any other manner. Then the players must stop.

Triangular Tug-of-War

This is a good game of the boisterous kind. Pick three boys of much the same strength, stand them in a triangle so that all three can join hands while remaining almost upright, and, then, post a girl a

full yard behind each boy. Each girl is given a paper hat taken from a cracker.

On the word "go," the boys pull with all their might in the hope of getting closer to the particular girl stationed behind them. At the same time, the girls lean forward, but they must not move their feet. The idea is to see which girl can first set the paper hat on the head of her boy. When one of them manages it, she and the boy are adjudged the winners.

It is a capital idea to make up three such teams and for each to pull in turn: then for the winners of each turn to pull against one another in a grand final.

The "Going-Away" Race

For this game, arrange two teams of equal number, one of ladies, the other of men. Place the two teams at one end of the room: at the other end put two suitcases crammed with clothes. The case intended for the men should contain a lady's hat, coat, scarf, a pair of gloves, a powder-puff, etc., while the ladies' case should hold a man's hat, coat, scarf, a pair of gloves, a cigarette-case with matches, etc. The contents of the two should be selected with a view to taking a similar amount of time to put on.

At the word "go," the first lady and the first man set out to reach their particular suitcase, by hopping all the way. On reaching their cases, the lady hurriedly slips on the man's clothes and the man puts on the lady's: then they use the powder-

puff or light a cigarette, as the case may be, and set off back to the starting line.

On reaching this line, they slip off the coats and things that they recently put on; they ram them back into the suitcases, which they lock up and take back to where they were originally placed. The final trip home is done by hopping.

As soon as the first member of a team completes the course, the second member sets out and goes through the same steps. The others follow in exactly the same way.

The game consists in seeing whether the women can beat the men or the men can beat the women. The side that loses will always give at least fifty good reasons why it lost.

Step by Step

Step by Step is a game that always goes down well: it serves to amuse grown-ups as well as quite small children.

To play it, first pair off your guests, putting a lady and gentleman, or a boy and girl, together. Then, have a starting and a finishing line marked out on the floor, the two being as far apart as possible. Also, have a line down the centre of the room.

As only two pairs can compete at a time, the best plan is to race the competitors in a number of heats: then to have semi-finals and a final. In this way, the best couple will be discovered.

Before a race starts give the two men, or boys,

taking part in it, two pieces of white cardboard each. These are used as stepping stones on which the ladies have to tread.

This is how a race should pan out. The judge says "Get ready." The two competing ladies then toe the line and the two men take up positions slightly in front of their respective ladies. On the word "go," the men each put down one of the white cards and the ladies step on them. As quick as lightning, they put down a second card each and the ladies step on them. Immediately, the first cards are lifted and placed in front of the second cards; and after that the rear card is always lifted and put in advance of the one on which a lady is standing, until the finishing line is reached.

It is a great game and not nearly so simple as it looks. For one thing, a lady must not let any part of her foot encroach on to the floor: moreover she has to spend practically all the time on one or the other foot, thus she must be an adept at balance. Nor is the man's task too easy: he has to keep himself and his partner in the proper course and must not stray in any way over the centre line. In addition, he has to set down the cards with just as much distance between them as the lady can step, and he has to do it without wasting a moment.

The Reading Exercise

A screamingly funny game is provided by *The Reading Exercise*. All those taking part in the reading are sent out of the room and brought in,

one by one, before the panel of judges. On entering, a candidate is given a sheet of paper on which a number of short sentences is written. There are no stops or punctuation marks of any kind in the passage and the candidate has to make correct sense of what he reads. He should be told particularly to drop his voice on arriving at a full stop. This helps in the adjudicating.

Here is a suitable passage to give the competitors:

Cats are small fluffy creatures having one leg in plaster he walked on crutches which was to blame was the question the jury had to decide hurriedly she entered the room with a big round red face the boy looked the picture of perfect innocence and said the constable the murderer jumped over the wall a thousand feet high is a rough estimate of the altitude of the Eiffel Tower.

Correctly read, the passage runs thus:

Cats are small fluffy creatures.

Having one leg in plaster, he walked on crutches.

"Which was to blame?" was the question the jury had to decide.

Hurriedly she entered the room.

With a big, round, red face, the boy looked the picture of perfect innocence.

"And," said the constable, "the murderer jumped over the wall."

A thousand feet high is a rough estimate of the altitude of the Eiffel Tower.

The judges will listen to each candidate and award

a mark—seven in all—when each section is read correctly. The reader gaining the most marks will be, of course, the winner.

Murder Most Foul

The following is a splendid game with some mystery and plenty of fun in it. Any number of people may play it, but it is most suited to "grown-ups."

First of all, a referee is appointed: he obtains a pack of playing-cards and takes from it one card for each player. It does not matter what the cards are as long as the king of spades is among those selected and, also, that there are two jacks and no more among them. When this has been done, the referee goes to each player in turn and gives him the top card of the short pack. He does this as secretly as possible because it is very necessary that a player should only know his own card and nobody else's. The referee is the only exception to this rule. It is just as well that he should know who happens to have the king and who the jacks, so that he may watch over the destinies of the game and see that it all proceeds according to plan.

When everybody has received a card, the referee switches off the lights and, with the room in darkness, the players move about. The one who was given the king of spades is required to kill someone: this he does by pretending to strike his chosen victim with a dagger. The victim then shrieks and sinks into a chair—dead. At this sign, the referee switches on the lights. In the few moments

between the shriek and the lights being turned on nobody may move, except the murderer, and he usually plans to be in a far corner of the room by the time the lights go on.

It is now the turn of the two people who drew jacks—they are detectives. They take note of the position of the victim, the people around him, and so on. They are allowed to cross-examine three people and ask them no more than three questions each. Innocent people must reply truthfully to their questions, but the murderer may please himself. If the detectives fail to unravel the mystery under these circumstances, the referee explains how the killing was done and it is usual at this point for everybody to say "Let us try it again."

A Deck Game

Here is a game that you can easily prepare and which affords a considerable amount of interest for those who like something fairly quiet. Take a sheet of plywood, about four feet long and three feet wide. Divide it into nine equal spaces, three abreast and three deep. Put a number in each space but mix them up, thus:

3	6	1
5	8	4
2	9	7

Then, cut out three flat discs from some lino or thick sheet rubber, each with a diameter of about eight inches.

Get together your players and arrange a short tournament. For this it will be best to let them toss for the order of play and, then, for them to take it in turns to throw three discs.

The board must not lie flat, but needs to be propped up about six inches at the far end. A pile of books, placed underneath, will give the necessary tilt. Players stand two yards away. The aim is to throw the discs so that they lie entirely within a marked space and do not even touch the boundary lines of the space. Space 1 must be filled first, then space 2, followed by spaces 3, 4, 5, 6, 7, 8 and 9. It is of no use getting into space 2, for instance, before space 1 has been satisfied.

The player who first reaches space 9 is the winner.

Three Shies a Penny

If your guests become too boisterous and begin to throw things at each other, set them to play the following game: Sit them in a fairly large ring around a not too big empty biscuit tin and give each half a dozen coloured pith balls. You can buy enough for the game in little gauzy bags for about sixpence.

Choose one player to start, and then they all take it in turns to throw one ball at the tin. Count all those that go into the tin and remember who threw them, so that when all the balls are used up, you know who gained the highest score.

As a rule, the players clamour for a second "go" when the first one is finished.

The Only Game where Noses Count

There are games for people with a true eye; others for those with a steady hand; even ears help those with a keen hearing: so here is something for competitors whose noses are their strong point.

Stand your company in line and give each person a paper and pencil. Have a number of boxes without lids, but covered with tissue paper. Put cotton-wool inside the boxes and drop eau-de-cologne, paraffin, turpentine, lavender water, methylated spirit, orange juice and other sweet smells, including onions, on to the wool—one smell per box, of course.

Pass the boxes one at a time along the line and require each competitor to guess each particular perfume. There will be some remarkable answers.

Do not overlook eucalyptus oil.

Walking along the White Line

There is no competition in this piece of fun: it is merely an exhibition of nonsense on the part of the players.

Put a strip of white tape on the floor, reaching from one wall of the room to the opposite wall. Keep it in position by using a drawing-pin, here and there. Then, make the players walk, one at a time, along the line, but give them a pair of opera-glasses and tell them to look through the larger end. When they do this, the white line appears to be miles

away from them and the result is that they walk in a most curious fashion. The fun comes in in watching their actions.

Guess Work

Sit your company in a circle around the room and select two people to start the ball rolling. They must be allowed a few minutes to confer and, then, they will take up a position in the middle of the circle.

When all is ready, they will begin talking to each other about some object in the room, but they will speak of it in a cryptic manner. The listene s will carefully note all that is said and the first to guess the actual thing wins a point. Nobody has more than two lives, which means that each individual can only guess twice in any particular round. The first to gain three points is the winner, but those who go into the centre and describe something that is not guessed in five minutes are, also, awarded a point.

Here is the kind of description that should be offered by the two describers. (The reader would do well to see if he can give the proper answer, before reaching the end.)

"Yes, my dear, it all looks very black."

"Why, I've known it to be the cause of a lot of trouble."

"But, of course, you must admit it can bring a good deal of happiness."

"Well, I suppose so, but once my neighbour,

Mrs. Black, was sent some on a piece of paper and she took it straightway to the police."

"And what good came of that?"

"Well, the Inspector, he eyed it and he said 'I see, it begins with I.' 'Yes,' the sergeant said, 'and it will end with gaol, if I knows anything.'"

"Of course, you know it is funny stuff. If you spread it out one way, it can do good: but if you spread it out another way, people take offence, like Mrs. Black did."

"Yes, and if you spread it out in still another way, the only thing that will take it out is tomatoes."

"Quite true; but to me the curious thing is that, though it is difficult to take out, it usually runs."

[The answer in INK.]

FILLING IN THE LETTERS

The players sit round in a circle and each is given six counters. One of them is selected to move into the centre of the circle. He chooses a word, preferably consisting of from six to ten letters. He writes the word on a slip of paper and puts it out of sight. This he follows by putting as many crosses, in line, on another piece of paper as there are letters in his chosen word. He holds this paper before the players.

The fun now begins. "Choose any letter you like," he says to one of the players. The player mentions a letter. If this letter happens to be one required for the word, he takes a counter from the player and writes it over the cross. If it is not a

letter coming in the word, the player has avoided a penalty and the next person, going round the circle clockwise, is asked the same question.

The game goes on in this way, but when three letters have been substituted for crosses, the person who is asked for a letter may ignore the question and say what he thinks is the complete word. If he is wrong, he pays a counter to the one in the centre, but if he is right he takes the central place and begins all over afresh with another word.

Of course, the artful player, when asked for a letter, mentions one that is seldom used, such as J, Y, Z, etc., but the questioner knows all about this and selects words containing these very letters.

Needles and Nails

This game provides some excellent fun. Divide your players into pairs—each pair consisting of a lady and gentleman. Stand the competitors in line and make them run across the room to a table. On the table are needles, cotton, bone buttons and pieces of cloth. Each pair has to grab at the various articles and use them for sewing a button on one of the pieces of cloth. The man must actually thread the needle and do the sewing, but his partner is allowed to help him in all the other actions.

As soon as the button is fixed by any pair, the two rush off to another table and there they find hammers, nails and pieces of wood. The requirements, in this case, are that the lady shall knock

three nails into one of the pieces of wood. Her partner may assist in any way except in actually driving in the nails.

The couple which first hands the cloth with the button and the wood with the nails to the referee is the winner. As it is usually inconvenient to find space for more than three couples at a time, this race may have to be run off in heats, with a final.

The Hidden Stamp

Take an ordinary postage-stamp and ask one of the guests to allow you to fix it to her dress or his coat, as the case may be. Place it somewhere that is not in the least hidden. We once fixed a red penny stamp to the centre of a carnation which a man was wearing in his buttonhole, and it proved a most remarkable teaser.

When you have safely disposed of the stamp, announce what you have done and ask the company to search for it. Explain that as soon as a person discovers it, he or she is required to announce its position secretly to you and, then, sit down.

It is great fun to see the players drop out one by one and sit down: it is greater fun to see the anxiety expressed on the faces of those who are still searching. Cheers are usually conferred on the one who is left in till the last.

The Balloon Race

Races in which air balloons are concerned seldom fail to please the competitors. Here is one that is somewhat novel.

Place two fairly large boxes at the end of a room—we have used cardboard hat-boxes for the purpose: then divide your players into two equal teams and give each a balloon, but do not use those of elongated shape, as they are difficult to handle.

Number off each team and set the two first players on the starting mark. Give these two competitors a fan each. On the word "go," they have to pilot their balloons across the room and make them jump into the box assigned to their side. The fans have to be used to waft the balloons to their boxes, but they must not touch them.

As soon as a player gets his balloon safely in its place, he darts swiftly back to the starting line and hands the fan to the next member of his team who is anxiously awaiting to carry out the same performance. Thus, the game goes on until one team gets all its balloons into the box.

It often happens that by a too vigorous use of the fan, a competitor will cause some of the balloons in the box to drift out. Should this occur, the player must drive them all back before he hands over the fan to the next player.

The Rummage Race

This is a game in which four people, usually, can take part at a time. They are lined up and given a slip of paper on which about half a dozen things are mentioned. Although all the lists detail the same articles, it is advisable to set them out on no two lists in the same order.

On a table at the far end of the room are four large paper bags, one for each player. The bags all contain the articles enumerated on the lists already mentioned. On the word "go," the players have to dart off to their respective bags and bring back the first article on the list: then they have to return and fetch the second article, and continue in this way until everything has been brought up to the starting line.

Nobody is allowed to look inside the bag for a requisite article: it must be found by feeling: also, articles must be brought to the starting line in the order they appear on the individual's list.

Fore and Aft

An excellent game for the quieter folk is the following: Sit your guests in a circle and give each of them four lives. Then, let one of them pick on any word of two syllables he chooses. The player sitting next to him is then required to take one of the syllables and use it to make another word of two syllables. And this plan is followed by all the players in turn.

If a player cannot find a suitable word in two minutes, he loses a life and, then, the next player either supplies an appropriate word or has the privilege of commencing over again with an entirely fresh word. This new word is, then, built on by subsequent players.

When a person loses all his four lives, he drops out of the game. The greatest fun comes in when two or three players are left and each is trying his utmost to outstay the others.

As an example of how the word is changed, we give the following. It must be pointed out that there is no need to spoil the interest by being too particular about the pronunciation:

Apple, pulley, Levant, vantage, agent, entire, Irish, Ishmael, Malay, adore, etc.

Proper nouns, it will be seen, are accepted.

The Blindfolded Connoisseur

Divide your players into two equal teams and send one of the teams out of the room. The members of this team will be quite pleased to go, if you point out the way to the buffet.

The remaining team places a comfortable chair in the centre of the room and, then, calls in one of the expelled members. He is asked to sit down and submit to being blindfolded.

As soon as he is unable to see, various everyday objects are handed to him, one by one, and he is required to say what they are, merely relying on his sense of touch.

Of course, a ruler would hardly be considered right if described as a stick of wood, nor would it gain a point if a saucer were described as a plate, but beyond that, it is advisable not to be too exacting.

Here are some of the things to offer: an electric light bulb, a fountain pen, a sixpence, a piece of indiarubber, a used envelope, a cigarette case, a poker, a necktie and a shoelace.

Six things are submitted to the candidate and, then, the next member of the outside team is called in. In this way the whole team is cross-examined one by one. Following that, the teams change places and the questioners become the questioned.

A referee is required to keep the scores so that, at the end, it may be found which side gained the more points, and also to see that only reasonable articles are put up for identification.

Who Are You?

Before the party starts, write the names of celebrated people on cards, one name to each card. Your chosen celebrities may range from Alfred the Great to George Arliss, or from Grace Darling to a noble judge of the same surname.

When the company has arrived, with a "Pardon me," you pin a card to the back of each guest, and you are very careful to plan things so that nobody can read what is on his own card.

Then, the fun begins. Of course, it would be

a base action for a guest to divulge to another guest the name he was wearing and, indeed, few see any reason for doing so. They are all too keen on solving their own problems, which is what the game requires.

Questions may be asked, but they must not be of the direct kind. The man, for instance, who takes himself to be labelled "Will Hay" must not ask a neighbour, "Am I Will Hay?" though he may properly enquire how the said person liked his impersonation of the chief at Narkover. From the replies he receives, he must decide whether he is "Will Hay" or not.

After some little time of this, you ring a bell and ask the celebrities to step up one by one. This is where much of the fun comes in. Mr. X. and Mr. Y. have both been cherishing the same hope and, when you call for Richard Cœur de Lion, they step up together and, as likely as not, they bear the names of Tweedledum and Tweedledee. Loud laughter!

Of course, you must exercise discretion in the names you foist on your friends or your friends may become your foes.

Hands Up

This game goes well when there are a fair number of adults, all more or less known to each other.

The first stage of the game is for all the ladies to line up and hold their left hands out straight in

front of them. Then the men pass slowly along the line and examine the hands carefully. Rings must not be removed and a man may turn any hand over to take stock of the other side.

The next stage is for the ladies to go out of the room and for them to thrust their left hands, one at a time, through the slightly open door or through a curtain hung up in a suitable position. The men must gather round and write on a piece of paper the name of the owner of each hand. For the purposes of checking, the first hand to be exhibited is called No. 1, the second No. 2, and so on. Somebody must, of course, register the order in which the ladies come up for exhibition.

When the hands have all been seen, the ladies come back into the room and the men's lists are scrutinised. As a rule, the men do remarkably badly at this game, all of which causes the ladies to express their contempt for their male friends.

"Very well," say the men, "let us see what the women can do." Then, to use a metaphor, the boot is on the other foot, and the ladies have to examine the men's hands. Usually, they are not so bad at the game.

A Mock Trial

For adults who appreciate a game in which a certain amount of skill is required, a mock trial proves excellent fun, but it is only advised when there is plenty of time available.

Somebody must volunteer to be the accused and

it will be just as well if this person is able to put up with a good deal of chaff.

The accused being settled upon, it is usually advisable for the judge and the counsel for the prosecution to be chosen by common consent. The accused and the counsel will then pick their witnesses and legal team, and thus use up all the remaining people who want to play. Of course, there must be a jury.

The personnel of the case being arranged, it adds to the interest if the room is set out to resemble a court. Thus the judge's seat, the dock and the witness box are all needed. The judge should wear his robes: these being as often as not a kimono belonging to the hostess, while the barristers should wear makeshift wigs.

All is now ready. The court assembles and the accused is put into the dock. The charge is formulated and, of course, something silly is decided upon. It may be that Doris Marchmont stole a ham sandwich from the buffet while nobody was looking, or that Henry Champion trod on a lady's toes while indulging in horse-play during the quick-step.

The accused denies the charge and counsel for the prosecution states his view of the case. Opposing counsel does likewise and each witness tries to be as funny as he can.

The judge sums up and the jury deliberates. The foreman then gives his verdict in such a way that nobody understands it, and the judge finishes off the proceedings by passing a sentence that is totally

opposed to the findings of the jury. If the prisoner at the bar happens to be let off, his counsel immediately asks for a re-trial and says he will appeal.

Thus the fun comes to an end.

The Encyclopædia Game

Some people become bored with the usual run of party games and much prefer to spend the time in a more intelligent way. For such "highbrows" you will be advised to have one or more instructive games up your sleeve. Here is one that can be recommended;

Sit your players around a table and give each three slips of paper. On each slip is to be written a question, with the appropriate answer, bearing on a matter of general-knowledge interest. Here are some examples of suitable questions:

(*a*) What is the key of the Mediterranean ?
(*b*) Who invented the aeroplane ?
(*c*) What used to happen at Tyburn ?
(*d*) How many inches are there in a metre ?
(*e*) What mammal lays eggs ?

When this has been done, the papers should be initialled by those writing them, and then they are collected and put in a hat.

A referee now takes the hat and draws from it a question which is put to the first player. If he answers correctly, a point is given him and the paper is set aside, but if his answer is wrong, then the next person is called upon to answer it. As soon as

a question is correctly answered, another one is drawn from the hat. In this way the questioning and answering proceed around the table. At the finish, the marks of each player are totalled and the winner of the highest score announced.

The referee has power to rule out any question that seems to him to be unnecessarily difficult.

Alphabetic Juggling

This is, also, a game for those who like to think while playing.

Each person is given a strip of paper on which he puts down the letters of the alphabet, one under the other. Then, when all are ready, a letter is drawn from a hat. We will suppose it happens to be R. The players now have to write two words against each letter of the alphabet. The first word must commence with the letter of the alphabet that is concerned and the second word must begin with R. The two words must form a compound that is generally accepted. If desired the word "and" may come between the two requisite words.

To make all this clear, we will set down a few examples:

Air Raid.
Bank Rate.
Carl Rosa.
Dominican Republic.
Edwardus Rex.
Forbes Robertson.
Goat's Rue.
Home Rule.
Inland Revenue.
Jolly Roger.
King's Remembrancer.

Ten minutes are allowed and then the papers are checked to see who has given in the best list.

Alliterative Skill

This game may very well follow the one just described. The players are given three letters of the alphabet which are selected by being drawn from a hat. Those taking part are then required to compose three sentences. All the words of one of the sentences must commence with the first letter chosen, and similarly with the two other sentences.

The sentences must be as long as possible and not imitate any of the well-known stock examples of alliteration. When the papers are checked, the total number of words in the three sentences count a point each for the player.

As an example, we will suppose that the three selected letters are A, H and W. Then the following sentences might be offered.

Annie always asks and accepts Arthur's advice.

Holding her hand, he helped her happily homewards.

What wretched weather, whined weary Willie, while watching Wilhelmina wash watercress with warm water.

III

CHARADES

When a number of friends gather round your fireside, charades will help to pass away an hour or two very pleasantly. The company may consist of young people or those of any age. The difference will lie in the way the presentations are made. In the case of small performers the acting will be of a simple character; but more mature enthusiasts are likely to stage their clues in a manner that will take a great deal of unravelling.

Briefly put, this game is played in the following way: The company is divided into two equal groups, not so much numerically as from the point of view of enthusiasm. Then one section retires and leaves the other to await its return.

As soon as the section has retired, the various members put their heads together and decide on their plans. They are required to select any word they like of two syllables and then to give three little scenes in front of the opposing section. The first scene bears on the first syllable of the chosen word, the second scene on the second syllable and the third scene refers to the whole word. After that the audience is requested to guess the word.

Of course a good deal of licence is allowed in the way the scenes are presented. They may be

elaborate or simple; but no one scene should take up more than two or three minutes, and there should never be an interval of longer than this between the scenes. Where many players err is in taking too long to decide on their word and in preparing for the show which will illustrate the first syllable. It must be remembered that the audience is waiting and, if the wait is protracted, it will become irksome.

Therefore, as soon as the first group is made up and told to retire, a leader who knows the work should be appointed and his instructions followed. Everybody must act quickly, things that are required must be improvised without loss of time, and how the clue is to be given must be definitely decided.

A good deal could be said about the way in which the clue is to be given. Some players contend that the clue-words must be actually uttered, and this, we think, is correct. But other players we know hold that it is quite sufficient if the clue-words are acted or suggested by means of actions. From this it seems that it is better to utter the words or, if this is not done, to inform the audience of the fact beforehand.

Naturally a successful group of players will devise all sorts of methods for covering up their clues; they will certainly not present them in such a way that no guess but the right one is possible. On the other hand, they will delight in referring to them, perhaps, several times in the same scene. When

this is done, the usual plan is to work in two or three counter-clues which have the effect of considerably mystifying the audience.

One thing more. In picking the word and deciding on the clues it is advisable to avoid anything that may enable the audience to question the presentation. For instance, suppose the word *letter* were chosen. The first syllable might be suggested in some way by referring to a house that was let. But now consider the second syllable. Is it correct to enact it by speaking of a young lady and saying, "*I saw 'er*"? We think not, and we take it that the audience has a right to complain. Therefore we advise the use of straightforward words only, and we think that players will agree with us.

When one charade has been successfully performed and the guessing is finished, it is usual for the sides to change over and a fresh charade to be presented by those who played the part of audience.

The following is a list of words that lend themselves to charade acting:

Address	(Add-Dress).
Adverse	(Add-Verse).
Advice	(Add-Vice).
Ashamed	(Ash-Aimed).
Baking	(Bay-King).
Before	(Be-Four).
Benign	(Be-Nine).
Bookworm	(Book-Worm).

Cereal	(See-Real).
Cheerful	(Cheer-Full).
Cockroach	(Cock-Roach).
Cowslip	(Cow-Slip).
Antidote	(Aunt-I-dote).
Antarctic	(Aunt-Ark-Tick).
Bagatelle	(Bag-A-Tell).
Crossbow	(Cross-Bow).
Design	(Dee-Sign).
Definite	(Deaf-In-It).
Diploma	(Dip-Low-Ma).
Dreadnought	(Dread-Nought).
Earwig	(Ear-Wig).
Firework	(Fire-Work).
Forget	(Four-Get).
Gauntlet	(Gaunt-Let).
History	(His-Tory).
Hornpipe	(Horn-Pipe).
Handkerchief	(Hand-Cur-Chief).
Handicap	(Hand-Eye-Cap).
Limpet	(Limb-Pet).
Marble	(Mar-Bull).
Masquerade	(Mass-Cur-Aid).
Microscope	(My-Crow-Scope).
Moonshine	(Moon-Shine).
Nectar	(Neck-Tar).
Nightshade	(Night-Shade).
Nipper	(Nip-Purr).
Opal	(Oh-Pall).
Mandoline	(Man-Doh-Lean).
Pilgrimage	(Pill-Grim-Age).

Patrimony	(Pa-Tree-Money).
Potato	(Pot-A-Toe).
Pinafore	(Pin-A-Four).
Saucy	(Saw-Sea).
Sliding	(Sly-Ding).
Tidy	(Tie-Dee).
Worthless	(Worth-Less).

NOTE: The words of three syllables will require four scenes, one for each syllable and one for the entire word.

IV

MYSTERIOUS MAGIC

Some people are born entertainers, whilst others are very loath to play a part in amusing their friends. The latter may realise that they cannot sing; they cannot recite and they know no instrument well enough to perform on in company. There is, however, one thing that they can do, if only they care to spend a little time on making themselves proficient. What they can do is to be real, live magicians.

As a matter of fact, there is nothing easier than doing tricks before an audience, if you will go to the trouble of practising the tricks beforehand. You ought to do them over half a dozen times at your leisure and think out some suitable patter to go with them, so that there is no bungling and fumbling when the time comes. Then, your little show will go with a swing; it will amuse and even amaze your audience and, as likely as not, you will be looked upon as the " star-turn " of the evening.

Of course, you will have to get together a collection of good tricks, but that will not trouble you as we have done this part of the work for you. The collection is here.

The Penetrating Cards.—This is quite a good item with which to start. It is easy and not likely

to go wrong in any way; thus it will help in giving you confidence at the outset.

"Ladies and Gentlemen," you say, "I have here two very curious cards. They penetrate." You utter the last two words in a tone of mystery. Nobody understands you, and you do not mind if they don't. You, then, hold up two cards; one is a court card and the other preferably an ace. The court card is held in front of the ace, which should be about a couple of inches behind. The chief thing about the two cards is that both have a hole punched in them, a little above the centre, and a piece of string runs through them. This string should extend about a foot or more each way beyond the cards and dangle down.

The audience having seen that the cards are hampered as to their positions by the string, you say "Now watch." Thereupon, you put your hands behind your back for a second and, at the end of a moment, bring them forward again.

What does the audience see? Though the string has not been moved, the court card is now behind the ace, although previously it was in front of it. There was no possibility of taking the cards off the string and threading them on again in the changed order. For one thing, there was not sufficient time and, if you care to have the string long enough, you can push one end of it in each of your two side-pockets. The audience can be sure, then, that there has been no re-threading. Well, then, how did it happen?

This is the way the trick is done. The court card has a slit cut in it down the middle, commencing at the point where the hole was punched. This slit is a trifle longer than the short edge of the other card. When you held up the cards, you put your thumb over the slit and nobody saw it. Then, while your hands were behind your back, you merely tucked the ace through the slit and pulled it out in front of the court card. At this point, the ace obscures the slit in the other card because it is in front of it.

If this trick is done smartly and only once—not repeated, it will puzzle most audiences.

Your Marvellous Memory.—The next item begins by you telling the audience that you have a most marvellous memory. Why, you only have to look at a thing and it is impossible to forget it. Just to prove what you say is true, you remark that coming along in the train this evening, you glanced at a book you happened to have in your pocket, and then you produce a big, fat book that is almost too heavy to lift. Naturally, this remark evokes a smile that runs round the audience.

"Now," you ask, "will someone take this playing-card and slip it between any two pages of the book?" You hold the book closed and hand the card to a member of the gathering. "Slip it just where you like, but leave a piece of the card sticking out," you say.

That done, you take the book and hand it to somebody who has not had a good view of your

manœuvres, so far. "Please open the book at the place where the card is showing and tell me the number of the pages," you say. On being told, you look thoughtful. "Oh! it is page 46 and page 47," you exclaim, as though deep in meditation. "Very well, then, which shall I describe?" you ask. The person, we will suppose, says "Page 46." Thereupon you begin, "In the middle of the page, there is a picture of the Pyramids. The print on the page describes the natural features of Egypt; the first word on the page is *when*, the last is *but*, and the first word on the fifth line is *irrigation*." Of course, these will not be the actual details, but you will correctly give whatever they happen to be.

A look of astonishment comes over the audience, for clearly the person who slipped in the card put it where he liked and you have been able to give an accurate account of what was to be found there. Presumably you could have done equally well had any other position been chosen.

Of course, the whole thing is a swindle, but the point where the deception arises is not very evident, so we had better explain. You have two playing-cards exactly alike. One you slip in the book at a position you have previously studied. Only a tiny fraction of it shows and even this small part cannot be seen when you present the other end of the book to the person who is asked to insert the corresponding card between the pages. When this person has put his card in the book, you walk over to the second person, and while going there you drive this

latter card right into the book so that it cannot be seen and, at the same time, pull out your own card so that it can be seen. Thus, the person opens the book at the place you have selected and, as you have previously memorised its features, you are able to describe what is to be found on it.

Selecting the Card.—We have made many people sit up and open their eyes wide with this trick. First, a pack of cards is taken and well shuffled in full view. Members of the audience may shuffle, if you like to let them, but whenever you entrust the cards to their care, watch them as a cat watches a mouse, for there are cheerful souls who may try to bring about your downfall. If you have your eyes on them, it will be very difficult for them to play a trick on you.

When the cards are shuffled, stand behind your little table, piled up with all sorts of conjurer's effects, and tell your onlookers that you hope this trick will not fail, but because it is the thirteenth occasion on which you have attempted it, you are naturally apprehensive.

Then, go forward to your audience, spread out the cards in a fan, backs showing, and ask a lady to select one at random. Tell her to slide the card carefully out of your hand because you do not want to see it. Ask her to look at it and show it to others; then, to put it back among the remaining cards, which you have now reformed into a stack.

You turn round and step behind your table. "Will you gaze steadfastly at me for thirty seconds?"

you say, adding that somebody will perhaps be good enough to check the time. Thereupon, the whole gathering fumbles with watches or looks up at the clock on the wall. It is just one of those actions that nobody can help doing.

"I want you to think hard about that card you selected," you say and you gaze at the lady. "Are you sure you are thinking of it?" you ask at about half-time. She assures you that she is—they always do. Then, when the time is up, you walk to the audience and turn the cards one by one. Suddenly, you come to the very one she selected and you point it out amid murmurs of approval.

It is an impudent trick really. You have two packs with backs alike. One is a normal pack, but the other consists of fifty-two cards all the same. They may be all aces of spades, twos of hearts or anything. Of course, you know what it consists of. The normal pack you shuffle and, perhaps, allow other people to shuffle. Then, while telling the tale about the thirteenth time you have worked the trick, you change the normal pack to the duplicate set and it is from this pack that the lady selects. Of course, there is only one kind of card she can select, so you know exactly what to pick out finally. You change back from the duplicate to the normal pack while the people are distracted with looking at their watches. Duplicate packs, it may be added, can be purchased cheaply from dealers in conjurer's materials.

Cutting the Cardboard Tube.—It is not advisable

to adhere too long to playing-cards for your tricks, so at this point it will be well to turn to something entirely different. Get a piece of string, about six yards long and fairly stout. Then, ask two members of the audience to come out and hold it perfectly tightly about waist high. "I want you all to watch very carefully what I do," you say to the assembly, "because if you do not, you will fail to realise how absolutely marvellous my performance really is."

Then, you hold up a cardboard cylinder such as is used for sending a roll of papers through the post. "It is just an ordinary cylinder, made of cardboard," you exclaim and then you add, dryly, "I've got dozens of them at home. I keep all the certificates and diplomas I won at school in them."

At this point, you go to one of the people holding the string and, with an "Excuse me a moment," you slip the cylinder on to the string and bring it midway between the two ends. It is now a tunnel with the string running tightly through it. "Now," you exclaim, "watch carefully." Holding the cylinder in the left hand and a large pair of scissors in the right, you cut completely through the cylinder; but, strange to say, you do not cut the string; that remains intact.

Of course, one would expect that the string would be bound to be cut if you severed the tube in two, because the tube is fitted round the string. Yet the latter, as we say, is intact.

How then does it happen? Before facing the audience, you cut a small piece out of the tube,

somewhere close to the centre. When you held up the tube for all folks to see, you kept your hand over the hole and they could not see it. Then, when the tube was slipped on to the string, you were careful to keep the gap towards you and away from the audience. And, lastly, when you took up the scissors you pulled a loop of string out through the hole and inserted the scissors into the loop. Then, when you severed the cardboard cylinder, you were able to avoid the string. If you do not quite understand all this, just try over the trick and you will see it all in a moment.

Smashing the Watch.—This little piece of fun always goes down well, probably because you appear to smash something in full gaze of the audience.

You hold up a watch which should preferably be one by which you do not set great store. "Here is a watch that was given me on my twenty-first birthday," you exclaim. "I now drop this silk handkerchief over it—so," you add. Then, you put the watch, covered by the handkerchief, on the table and, picking up a hammer, you give the poor thing half a dozen hefty blows, sufficient to reduce all the various parts to a pulp. That done, you lift up the handkerchief and, lo and behold, you have powdered up the bits so finely that they have all blown away and nothing remains.

This is the explanation. A loop of garter elastic is fitted round your arm, at the shoulder, and brought down to just below the elbow. Then, a finer piece of elastic is sewn on to it and this is hooked to

the watch. When the watch is fitted to the elastic, it should just be hidden by your shirt cuff. Of course, the elastic contrivance must be put on before donning the shirt. When you want to show the watch, you strain on the elastic and bring it into sight and, when you are about to cover it with the handkerchief, you let the elastic go and the watch pops back up your arm. Thus, you hammer away at the empty handkerchief.

With a little ingenuity, you can enhance the effect of this trick by borrowing somebody's watch. Then, when you strike it with a hammer, the screams of laughter will be deafening, and the owner will shift about uneasily in his seat. In this case, you will have to hook the borrowed watch on to the elastic while indulging in some patter about the unfortunate accidents you have had when handling watches belonging to other people.

Smart Addition.—Take a strip of paper and fold it over and over, so that when opened out the horizontal creases are about an inch apart. With the paper open, hand it to a member of the audience and, giving him a pencil as well, ask him to write down a number of three figures. When that has been done, tell him to fold over the paper so that his figures are hidden. Then, give the paper to five more people, one at a time, and ask them to proceed in exactly the same way.

Now that you have six sets of figures on your paper, go to your table, pick up a large white card with nothing on the face of it and stand it in full

view of the audience against one of the legs of the table. Then, turn to somebody and ask him to add up the figures and announce them. As soon as he has done so, tell another person to go to the table and turn round the white card. The white card is found to have printed on it the figures just announced. That is undoubtedly a piece of smart work, to be sure!

No, it is not so smart as it appears. You folded two pieces of paper in exactly the same way. On one you wrote, sometime beforehand, six sets of figures; you totalled them up and, then, wrote the answer on the card. This was the paper you submitted for the person to add up; but it was the other paper that six people wrote on. You changed one for the other when you went to the table to set up the card against the table leg.

Getting Rid of a Shilling.—There are several ways of getting rid of a shilling and you may facetiously suggest some of them to your audience. But, having done so, you will then explain to those around you that you are going to show them a very mysterious method of making a shilling disappear.

Having aroused their interest, you produce an ordinary shilling and pass it round to prove that there is really no deception in what you are about to do. Beforehand, you have procured a curtain ring which is just about the same diameter as the shilling. You slip the ring on the index finger of the left hand and, as people wear rings, it will not excite the least suspicion.

"Now," you say, "here is my handkerchief," and with a look of satisfaction, you remark that you are glad it is the one without holes in it. You then ask someone to come out and grip the centre of the handkerchief with the palm of the hand, so that the edges of the handkerchief hang down.

When the person has obliged, you hold up the shilling for all folks to see and, then, you plunge your hand under the folds of the handkerchief and put the coin into the palm of the person's hand. "Can you feel the shilling under the handkerchief?" you ask, and the reply comes "Yes."

"Right," you reply, and, with that, you take the handkerchief and, by giving it a slight twist, the material presses around the edge of the coin and its outline becomes clearly visible. You hold it up and there the shape is plainly defined.

"Now, watch carefully," you say in a serious tone. You hold the covered coin in the right hand and, with the left hand hovering beside the edges, you grip the material in the left hand and throw it open, and the coin is gone.

This is the explanation. When you put the shilling in the person's hand, you actually slipped the coin into your palm and slid the ring off your finger into the person's hand. As the handkerchief covered it, nobody was any the wiser. While you were asking, "Can you feel the shilling?" you were taking the people's attention off the fact that you were dropping the coin into your side pocket.

Then, when you opened the handkerchief and were supposed to make the coin disappear, you were merely sliding the ring back on to your finger.

Making an Omelet in a Hat.—If you wish people to think you are a real conjurer, you certainly must do something with a hat, especially if there are kiddies in your audience. Now here is an absurdity which will amuse the people even if it does not set them wondering.

You take a hat, any hat of course; but it is one that you have carefully arranged to use. Comfortably placed in the bottom of it, you put an omelet that has been cooked until it is tough, and then the hat is put somewhere in a position so that people cannot see inside.

When the time comes, you set a box on your little table and place the hat on it. The thing is that you want to obscure as much of the view as possible, without the appearance of doing so.

"Now," you remark, with a look of satisfaction, "I'm rather good at cookery because I once bought a 2d. book that told me all about it, and as I'm a bit famished, I hope you won't mind if I make myself an omelet." Thereupon, you produce two eggs, which you hold up for inspection, you crack them one at a time and drop the contents into the hat, which of course pleases the company immensely. Next, you strike a match and hold it under the hat. When the light goes out, you look into the hat and remark wisely that it is not yet done to a turn. "I like that remark, 'Done to a turn': it

seems so suitable for eggs," you exclaim and, then, you use a second match.

By now the omelet is done and you produce it, showing at the same time the inside of the hat. Of course, the actual omelet was put in the hat before the show. The eggs you broke and poured into the hat had been previously blown and were empty, but it is a good idea to have an ordinary egg and to drop it on the floor. The mess made by this full egg gives people the notion that the other eggs must have been full too. It's a case where psychology goes wrong.

Difficulties with a Ring.—And now for a marvellous piece of work, by way of a concluding climax. "You have all heard of Houdini," you say to the audience. "Well, he certainly was very clever, but I'm going to show you something that would make him gasp." With that, you ask a person to come forward and bind your wrists tightly together behind your back. You tell them to do the job thoroughly well, as long as it does not hurt; and there is one more stipulation. They must make thirteen knots in the string—no more, no less.

When all this has been done, you point to a ring on the table. "Put that between my teeth," you say. The ring is put between your teeth and, then, you ask as best you can, on which finger of either hand the audience would like you to put the ring?

Of course, it is absurd to think that you, with the ring between your teeth, can fit it on to any finger, as they are all behind your back. But things

like this might have perplexed Houdini, the Handcuff King,—not so you.

The audience decides on a finger and, with a bow, you walk behind a screen, remaining there not more than a few seconds. You emerge, all panting and blowing, with the ring on the stipulated finger. Marvellous!

You did it in this way. Behind the screen was a chair. You went to the chair, bent down and carefully dropped the ring from your mouth on to the seat. Then, you sat on the edge of the chair and fiddled about with the ring until you worked it on to the finger mentioned.

The Cannon-Ball Mystery.—This is a favourite with the younger members of the audience, but the grown-ups like it as well.

Some little time before the performance a round air-balloon is blown up and rubbed all over with black-lead to make it look like a shiny, old-fashioned cannon-ball. With a little trouble the resemblance can be made very marked.

Now for the trick. You produce the air-balloon, keeping the tied neck out of sight. As it is lifted on to the table you shake, owing to the supposed weight of the metal, and you put it down with a sigh of relief, wiping your brow. "I'm always afraid of dropping this thing on my toes," you say.

When everybody has seen the cannon-ball, you put a large duster all over it and then tell your hearers that cannon-balls are funny things. They can be made to travel so rapidly that the human

eye is unable to trace their path. With that you strain your muscles to lift it an inch or two off the table and let it down again with a metallic bang. Immediately you shout, lift up the ball as though you were throwing it up into the air, and—what has happened? Why, the duster is empty and the cannon-ball has gone. Obviously it flew away so rapidly that the eye could not follow it.

The explanation is interesting. The metallic bang was made to suggest the presence of a real cannon-ball; it was caused by strapping a metal weight to your wrist and banging it on the table. The bang and your shout obliterated the noise caused by bursting the air-balloon, which was done by pressing a pin through the duster. Naturally you will squeeze up the duster so that the burst balloon will not be seen. Quite simple, you see, and very effective.

The Empty Jar. If you still have a few moments to spare before concluding, this simple trick may be given. You take an empty two-pound glass jam-jar—one with a neck which curves over—and show the audience that it is quite empty. You hold it up, turn it round, tilt it upside down while tapping it and let the people look inside the mouth and so on. There is no doubt about it—it contains absolutely nothing.

With your sleeve pushed back and both sides of your hand showing, you suddenly dive into the jar and withdraw a large white silk handkerchief.

Everybody is astonished, but you are not. This

is the way it was done. First, when choosing the jar, you were careful to select one bearing a rather large label and you were equally careful to see that it was not washed off in the process of cleaning. Then you folded up a silk handkerchief and placed it neatly in the jar behind the label and stuck it there with two or three pieces of gummed paper. As the label and the handkerchief were both white, the latter was hardly visible. What might have been seen was completely obscured by the curved neck of the jar.

This completes your interesting performance: you will thank the audience for their kind attention and withdraw while bowing. All good conjurers make a point of doing that.

V

AMUSING PROBLEMS

A Marvellous Money Mystery

If you would like to make the people at your party rub their eyes and wonder, try this ingenious scheme on them. Cut up forty or fifty pieces of drawing paper, all about the size of an ordinary playing-card. Have them all, of course, of the same dimensions so that they form a neat stack. Then, in bold figures, write on each of them a number and, somewhere below the number, put a sum of money. Thus on card 32 is the amount £7 6s. 5¼d. We will explain in a moment why No. 32 happens to be assigned this particular sum. All this, of course, takes time to plan and prepare, and you will naturally do it one evening before the party is held: but as the scheme can be worked off on several gatherings, once you have prepared the cards you will keep them carefully for continuous use.

When you are ready to astound your friends, splay out the cards, plain faces up, so that you cannot see what is written on the other sides, and ask one person after another to draw out any card desired. As soon as a card is abstracted from the pack, you ask the number of it. On being told, you immediately say what the amount is that is

inscribed on it. Thus, suppose someone happens to draw card 32, you straightway tell your hearers that the amount written on it is £7 6s. 5¼d. Of course, if there were only one card to remember, there would be no difficulty in giving the answer: but there are forty or fifty of them and you can cheerfully answer up for the whole lot. It shows quite plainly that you must have an excellent head for figures.

There is, of course, a catch somewhere and here it is: First, though the cards give the impression that they are consecutively numbered, they are not. They are numbered from 20 to 25, 30 to 35, 40 to 45, 50 to 55, 60 to 65, 70 to 75, 80 to 85 and 90 to 95. As there are six cards in each group, this gives a total of 48 cards, which is a useful number with which to work. Now, the sums of money placed on each card are arrived at by a particular method: they are not put down anyhow at random. This is how they are obtained: Suppose we are dealing with card 32, we double the 3 and call it pounds: we add the 3 and 2 and call it shillings and we double the 2 and call it pence. This gives £6 5s. 4d.; but some bright person might spot the game so, to throw such people off the scent, we add 1 to each figure and arrive at £7 6s. 5d. In addition, there is still the farthing to account for, in the amount as first quoted. It will be recognised that the "pence" figures will always be 1, 3, 5, 7, 9 or 11: when it is 1, 3 or 5, the farthing is added and when it is 7, 9 or 11, three farthings are added. These farthings may, of course, be left entirely out

of the reckoning, but it is well to use them as they make the sum appear far more intricate. In fact, some of the cutest people will not be able to see how you can possibly "code up" two figures to give such an awkward sum of money as £7 6s. 5¼d.

Just to see if the scheme is thoroughly understood, we will take one or two actual cases. Someone draws a card and announces it as No. 20. You say to yourself, $2\times2=4$, $4+1=$£5. Then, $2+0=2$, $2+1=$3s. Lastly, double $0=0$, $0+1=$1d. Therefore card 20 is inscribed £5 3s. 1¼d.

Card 95 is announced. You say to yourself, $9\times2=18$, $18+1=$£19. Then $9+5=14$, $14+1=$15s. Lastly, $5\times2=10$, $10+1=$11d. Therefore card 95 is inscribed £19 15s. 11¾d.

Are You Out of Work Too?

Jones was grumbling about the amount of work he had to do at the office. "Well," said Smith, "I reckon you have an easy time: in fact I'm wondering if you work at all." Jones drew himself up in his easy-chair and muttered something about fools.

"It's no use getting heated about it," said Smith pleasantly. "Let's see just how much you really do work in a year." Thereupon, he got out a pencil and a piece of paper.

"Suppose we take a leap year," remarked Smith. "Now there are twenty-four hours in a day and, at the most, you don't put in more than eight hours

on any of them. In fact, you are idle for two-thirds of every day. That makes 244 days of no work in a year. Take 244 from 366 and it leaves 122 days." "Well," snapped Jones, "what of it?"

Without taking any notice of the remark, Smith continued: "Now, there are 52 Sundays in a year. So 52 from 122 leaves 70." Jones said nothing.

"Then there are 52 Saturdays, and I know you never go up to town on Saturdays," continued Smith; "52 from 70 leaves 18."

Jones began to fidget in his chair, but Smith went on, "And you get a fortnight in the summer. Fourteen from eighteen brings us down to four and there are four bank-holidays to be reckoned with. Four from four leaves nothing. In fact, Mr. Jones, as I said, you don't work at all." Jones scratched his head and wondered where the catch came in.

There is no reason why you should not assume the rôle of Smith and select any one of your friends for the part of Jones. All the Browns, Robinsons and others who are listening will enjoy the fun.

Think of a Number

Ask somebody to think of a number and not tell what it is. Then, let them double it. Having done that, they are to add four and multiply the total by five. Next, they are to add twelve to this product and multiply the new answer by ten. Following that, they subtract 320 from the total and tell you the number they have now reached.

You take the number they supply and strike off the two figures on the right. What is left is the number thought of.

All this is made clear by the following:

Number thought of	.. .. ..	14 or 6
Double it	.. ..	28 „ 12
Add 4	.. ..	32 „ 16
Multiply by 5	.. ..	160 „ 80
Add 12	.. ..	172 „ 92
Multiply by 10	.. ..	1720 „ 920
Subtract 320	.. ..	1400 „ 600
Cancel the two figures on the right	..	14 „ 6

Astonishing Addition

You are a marvel at adding and can even give the answer to an awkward addition sum before the sum is actually shown to you. This is what you announce to your listeners. To prove that every word you say is true, you get a strip of paper and ask somebody to write down a line of seven figures. Naturally, you will invite a crowd of onlookers to gather round to see that everything is above board, and all that. Having looked at the seven figures which your friend writes down, you proceed to put the answer to the sum, which is to be made, at the foot of the paper, and it will add to the mystery if you cover over the answer and allow nobody to see it at this stage of the proceedings.

To arrive at this mysterious answer, you take the

figures written down by your friend and put a 3 in front of them, and you, also, subtract 3 from the units figure which he wrote. To make this clear, suppose he wrote down 7896546: then the answer to the sum is 37896543. You see, there is a 3 in front of his total amount and you subtracted 3 from the units figure, 6.

Now, you have just one condition to make: it is that the addition sum shall consist of seven amounts each consisting of seven figures. Your friend has supplied the first amount. He can now supply the second amount and, thereafter, you and he will supply the amounts alternately. So this is how the sum goes:

1. He starts with	7896546
2. And then gives	5472189
3. You put down	4527810
4. He continues with	2165382
5. And you put down	7834617
6. His next amount is	3374259
7. And you finish off with ..	6625740
This all adds up to	37896543

Of course, you then show the answer which you had written down previously and covered up, and let everybody see that it is quite correct. This is all that has to be done: Line 1 is fixed beforehand. Lines 2, 4 and 6 are decided upon by your friend. You control the figures by supplying lines 3, 5 and 7. In writing each of these lines, you make each

figure you write add up to 9 with the figure just above it, written by your friend. Take lines 2 and 3, to make this clear.

He wrote	5472189
You write	4527810
	9999999

How to Tell a Person's Age

Tell the person to write down his birth-month in figures (January is 1: February is 2: March is 3: etc.): then to multiply it by 2.

Thus, suppose the appropriate month is December. This will give 12, which multiplied by 2, comes to 24.

Next, tell him to add 5 to this number. In the present case, this gives 29.

Now, he is required to multiply by 50, *i.e.*, $29 \times 50 = 1450$.

After that, tell him to add his age. Suppose he happens to be 24, the amount now becomes $1450 + 24 = 1474$.

Following this, ask him to subtract 365 from the total. This gives 1109. Then, request him to tell you the number and, of course, he says 1109.

Silently, you add on to it 115, which gives 1224. Looking at this number, you take the two right-hand figures, *i.e.* 24, as the age, and what figures remain, *i.e.* 12, as the birth-month (December).

A Tongue Twister

One frequently reads in the daily papers where a motorist under the influence of drink has been asked to repeat a somewhat difficult sentence. Imagine a police doctor selecting the following episode, which recently occurred in a country village.

An elderly lady saw a tinker by the roadside mending some saucepans and in all innocence addressed him thus: "Are you copper bottoming 'em, my man?"

"No, I'm aluminiuming 'em, mum."

We suggest you try repeating this aloud.

VI

TEA TEASERS: TABLE AND FIRESIDE GAMES FOR THE GROWN-UPS

THE following games lend themselves to various forms of entertainment for large and small numbers, one idea being to make copies of the games and to hand one to each guest at a party. The same idea applies, of course, at afternoon teas. Where the games are suitable, the master of ceremonies may read them aloud and in this way the element of competition is introduced by seeing who is the first one in the party to furnish the correct answer. Other occasions when these games can be exceedingly popular are during those unfortunate spells of bad weather in the summer, when visitors are more or less compelled to remain in their hotels at the seaside. Games may easily inspire life and interest in what would otherwise be a very dull gathering.

FIND THE TREES

What trees do the following describe?

1. THE END OF THE CIGAR?
2. MOTHER SHIPTON?
3. WHAT BAD BOYS FEAR?

Answers:

1. ASH. 2. WYCH. 3. BIRCH.

Mixed Sweets

The Answer to every Question is the name of a well-known Sweetmeat.

Example : Pleasure in Constantinople.

Answer : Turkish delight.

1. A FALLING FRUIT.
2. A CONDIMENT AND A HERB.
3. "STUFF AND NONSENSE."
4. A SUBSTANCE BOTH LIQUID AND FROZEN.
5. A YOUNG KNUT AND A LETTER OF THE ALPHABET.
6. A LIQUEUR.
7. FOUND IN A TARGET.
8. A DAIRY PRODUCT AND A NATIONALITY.
9. A DECEPTIVE SWEET.
10. A SPIRIT AND A TOY.
11. A SCOTCH TOWN AND A BOULDER.
12. A MEADOW FLOWER.
13. A CEREAL AND A SWEET SUBSTANCE.
14. FOUND IN THE ALPS AND A ROYAL FACTORY.
15. A TOWN IN CEYLON.

Answers :

1. PEARDROPS.
2. PEPPERMINT.
3. FUDGE.
4. LIQUORICE.
5. TOFFEE.
6. CRÈME DE MENTHE.
7. BULLSEYE
8. BUTTER-SCOTCH.
9. HUMBUG.
10. BRANDY BALL.
11. EDINBURGH ROCK.
12. MARSH MALLOW.
13. BARLEY SUGAR.
14. GLACIER MINT.
15. KANDY.

Chameleons

As a chameleon is said to change its colour according to its surroundings, so do the meanings of the words which form the answers to the following questions alter with their change of colour.

Example : Turn a pudding into a sausage.

Answer : Canary pudding—black pudding.

Change :

1. A PLAYING-CARD PIP INTO A CHERRY.
2. A SOLDIER INTO A PUBLIC SCHOOL.
3. A CURE FOR STINGS INTO A SACHET.
4. A BUS ROUTE INTO A MEASURE.
5. A NIGGER INTO A COIN.
6. A PERFUME INTO A BEVERAGE.
7. A REGIMENT INTO A TIMEPIECE.
8. AN INSECT INTO A VESSEL FOR LIQUID.
9. A KERNEL INTO A MINERAL.
10. A CLEANING MATERIAL INTO A PAINTING MATERIAL.
11. A MANICURE INSTRUMENT INTO A FRACTURE.
12. A BADGE OF INFAMY INTO A LUXURY TRAIN.
13. A SCENT INTO A TROPICAL FEVER.
14. A PACKING MATERIAL INTO AN OFFICIAL DOCUMENT.
15. AN OLD MAN INTO A FAIRY-TALE CHARACTER.

Answers :

1. RED HEART—BLACK HEART.
2. REDCOAT—BLUECOAT.
3. BLUE BAG—LAVENDER BAG.
4. GREEN LINE—PLUM(B) LINE.
5. BLACK BOY—YELLOW BOY.
6. LAVENDER WATER—LIME WATER.
7. BLACK WATCH—GOLD WATCH.
8. BLUEBOTTLE—WINE-BOTTLE.
9. CHERRY-STONE—BLUESTONE.
10. BLACK-LEAD—WHITE-LEAD.
11. ORANGE-STICK—GREEN-STICK.
12. BLACK ARROW—GOLDEN ARROW.
13. ROSE WATER—BLACK WATER.
14. BROWN PAPER—WHITE PAPER.
15. GREYBEARD—BLUEBEARD.

The Many-Sided Word

The answer to this puzzle is composed of six letters, which, by re-arrangement, form six totally different words.

We're worn by priests of high estate;
The letters change, and then we state
That clockwork functions we achieve;
Then change again and you'll perceive
That now a fighter I've become;
Another change (we're not yet done)
Some penalties I mitigate;
Then one more change, and, happier fate,
I speak of good deeds one has done;
Last change of all, my race is run,
For titles proud in vain you'll scan
I'm just an ordinary man.

Answers :

MITRES.
TIMERS.
SMITER.
REMITS.
MERITS.
MISTER.

"Furnishing"

A great traveller decided to furnish his house geographically—that is to say, purchase his furniture in places that gave their name to the particular article he was buying.

Example: His dinner-service in Asia.
Answer: China.

1. HIS BATH-MAT (town in Ireland).
2. HIS MOTOR (town in Yorks).
3. HIS CHAIRS (town in Berks).
4. HIS SAUCEPANS (town in East Lothian).
5. HIS COUCH (town in Derby).
6. HIS CARPET (town in Belgium).
7. HIS DOOR-BELL (village in Sussex).
8. HIS FOOTSTOOLS (town in Sussex).
9. HIS DESK (town in Iowa, U.S.A.).
10. HIS LADDER (plains in Russia).
11. HIS TUB (town in Somerset).
12. HIS PICTURE (town in Lincoln).
13. HIS SETTEE (country in Europe).
14. HIS BEDSTEADS (a Home County).

Answers:

1. CORK.
2. REDCAR.
3. WINDSOR.
4. PRESTONPANS.
5. CHESTERFIELD.
6. BRUSSELS.
7. RINGMER.
8. HASSOCKS.
9. DAVENPORT.
10. STEPPES.
11. BATH.
12. GAINSBOROUGH.
13. OTTOMAN EMPIRE.
14. BEDS.

"Go Halves!"

Every Answer begins with the word "HALF."

Example : Not quite sober.

Answer : Half seas over.

1. A JOLLY HALF.
2. A SPORTING HALF.
3. A DEPRESSING HALF.
4. A SILLY HALF.
5. A MOURNFUL HALF.
6. A RELATIVE HALF.
7. A CELESTIAL HALF.
8. A MIXED HALF.
9. A TIMID HALF.
10. A LIQUID HALF.
11. A SILVER HALF.
12. A HOSPITABLE HALF.
13. A MUSICAL HALF.
14. A CHEAP HALF.
15. A CENTRE HALF.

Answers :

1. HALF-HOLIDAY.
2. HALF-BACK.
3. HALF-PAY.
4. HALF-WITTED.
5. HALF-MAST.
6. HALF-BROTHER.
7. HALF-MOON.
8. HALF-CASTE.
9. HALF-HEARTED.
10. HALF-AND-HALF.
11. HALF-A-CROWN.
12. HALF-WAY HOUSE.
13. HALF-NOTE.
14. HALF-PRICE.
15. HALF-WAY.

The "Pets"

All the following Questions can be answered by one word beginning or ending in "PET."

Example : Brought on by being peevish.

Answer : Petulance.

1. FOUND ON THE FLOOR.
2. HIDDEN UNDER YOUR FROCK.
3. TOASTING IN FRONT OF THE FIRE.
4. FOUND IN THE GARAGE.
5. FOUND IN THE KENNEL.
6. FOUND ON A FLOWER.
7. FOUND IN THE TOY CUPBOARD.
8. CURLS AROUND YOUR SHOULDERS.
9. FOUND IN THE LAMP.
10. FOUND IN THE SOUP PLATE.
11. FOUND ON THE WALL.
12. A "PET" ALWAYS IN REQUEST.
13. FOUND IN THE GARDEN.
14. FOUND IN THE BISCUIT BOX.
15. FOUND IN THE DOLL'S HOUSE.

Answers :

1. CARPET.
2. PETTICOAT.
3. CRUMPET.
4. PETROL.
5. WHIPPET.
6. PETAL.
7. TRUMPET.
8. TIPPET.
9. PETROLEUM.
10. SIPPET.
11. PARAPET.
12. PETITION.
13. PETUNIA.
14. PETIT BEURRE.
15. PUPPET.

An Indoor Paper Chase

Each Question can be answered by two words, one of which is "PAPER."

Example: Paper covered with lines.

Answer: Graph paper.

1. A MUSICAL PAPER.
2. A WOMAN'S PAPER.
3. A PAPER THAT ATTRACTS.
4. A MOST ABSORBING PAPER.
5. AN EVENTFUL PAPER.
6. PAPER AMMUNITION.
7. A DOUBLY EFFECTIVE PAPER.
8. A PAPER TRAP.
9. A MOURNING PAPER.
10. THIS PAPER BRIGHTENS YOU UP.
11. THIS PAPER SMOOTHS YOU DOWN.
12. THE DUNCE'S PAPER.
13. AN "ORGANIC" PAPER.
14. A "CHOICE" PAPER.
15. A STYLISH PAPER.

Answers:

1. NOTE PAPER.
2. CURL PAPER.
3. "DRAWING" PAPER.
4. BLOTTING PAPER.
5. NEWS PAPER.
6. CARTRIDGE PAPER.
7. CARBON PAPER.
8. FLY PAPER.
9. CRÊPE PAPER.
10. EMERY PAPER.
11. SAND PAPER.
12. FOOLSCAP PAPER.
13. TISSUE PAPER.
14. BALLOT PAPER.
15. FASHION PAPER.

Coloured Portraits

Here are the names of 15 people well-known in history, fiction or the present day, each of whose names can be answered by a colour.

Example : Heroine of a Drury Lane success.

Answer : Rose Marie.

1. AN OUTLAW AND A MERRY MAN.
2. A FOURTEENTH-CENTURY PRINCE.
3. A MODERN BRITISH PORTRAIT PAINTER.
4. AN ENGLISH HISTORIAN.
5. A GENERAL IN THE SOUTH AFRICAN WAR.
6. A BRITISH SOVEREIGN.
7. AN AMERICAN PATRIOT.
8. A CHARACTER IN "MIDSUMMER NIGHT'S DREAM."
9. A WELL-KNOWN TOBACCO FIRM.
10. A CHARACTER IN "TREASURE ISLAND."
11. A BRITISH FOREIGN SECRETARY.
12. A FILM BIG-GAME HUNTER.
13. A B.B.C. PRODUCER.
14. A VICTORIAN SUBJECT PAINTER.
15. A WRITER OF THRILLERS.

Answers :

1. SCARLET (WILL).
2. BLACK (PRINCE).
3. PEACOCK (RALPH).
4. GREEN.
5. WHITE.
6. ORANGE (WILLIAM).
7. BROWN (JOHN).
8. MUSTARD.
9. SALMON (AND GLUCKSTEIN).
10. SILVER (LONG JOHN).
11. GREY (VISCOUNT).
12. CHERRY (KEARTON).
13. DU GARDE PEACH.
14. (MARCUS) STONE.
15. SAX (ROHMER).

Transformations

1. Behead a Scottish island and leave to kill; behead again and leave a creative effort.
2. Behead a weapon and leave a fruit; behead again and leave an organ.
3. Behead a fish and leave a defeat; behead again and I've gone away.
4. Behead a bird and leave a dear one; behead again and leave what's left.
5. Behead a sofa and leave a Russian; behead again and leave a conveyance.
6. Behead a hard substance and leave a musical note; behead again and leave a unit.
7. Behead blushing ones and leave a method of progression; behead again and leave a fateful date.
8. Behead a sly movement and leave a clue; behead again and leave a coloured substance.
9. Behead a fish and leave in good health; behead again and get a drink.
10. Behead a multitude and it's not cold; behead again and leave a protection.

Answers :

1. ISLAY, SLAY, LAY.
2. SPEAR, PEAR, EAR.
3. TROUT, RQUT, OUT.
4. PLOVER, LOVER, OVER.
5. DIVAN, IVAN, VAN.
6. STONE, TONE, ONE.
7. BRIDES, RIDES, IDES.
8. SLINK, LINK, INK.
9. WHALE, HALE, ALE.
10. SWARM, WARM, ARM.

Zoography

Each Question can be answered in one word, which is (*a*) the name of some geographical place at home or abroad. (*b*) This word contains the name of some animal, fish, bird or insect in the first syllable.

Example: A beast of burden in a noted tea-producing district.

Answer: ASSam.

1. A BEAST OF BURDEN IN A CORNISH TOWN.
2. A FISH IN THE WATER NEAR THE ISLE OF WIGHT.
3. A MARINE BIRD IN A LANCASHIRE TOWN.
4. HUNT THE STAG IN A DURHAM TOWN.
5. A NOCTURNAL ANIMAL IN A SOMERSET TOWN.
6. A BUSY INSECT IN A BELGIAN PORT.
7. A BIRD SWIMMING IN A WELSH PORT.
8. A RODENT IN A BAVARIAN TOWN.
9. A DOMESTIC ANIMAL ON A NORTH SEA SANDBANK.
10. AN INSECT IN A TOWN NEAR GLASGOW.
11. A FOWL IN A TOWN ON THE THAMES.
12. A BIRD OF PREY IN A SUSSEX TOWN.
13. A DRAUGHT ANIMAL IN AN ANCIENT EMPIRE.
14. A DOMESTIC PET IN A YORKSHIRE CAMP.
15. A FISH IN THE BALKAN MOUNTAINS.

Answers:

1. CAMELford.
2. SOLEnt.
3. LIVERpool.
4. HARTlepool.
5. BATh.
6. ANTwerp.
7. SWANsea.
8. RATisbon.
9. DOGger (Bank).
10. MOTHerwell.
11. HENley.
12. CROWborough.
13. ASSyria.
14. CATterick.
15. CARPathians.

"There's Money in it!"

In each of the following couplets a money coin, either English or foreign, is concealed.

Example :

An Indian coin you'll find complete
If this girl's name you will repeat.

Answer : Annabelle, Anna.

1. A REGAL COIN THAT'S LOST ITS SWAY
   IN BRITISH CURRENCY TODAY.
2. WITHIN THIS PLACE YOU BUY AND SELL
   AND FIND A GERMAN COIN AS WELL.
3. THIS FOWL FOR FOOD IS OFTEN SOLD;
   ITS NAME BEGINS WITH COIN OF GOLD.
4. IF YOU WOULD TELL THIS . . . ARIGHT
   A CHINESE COIN SHOULD COME TO LIGHT.
5. A TOWN IN ITALY MOST FAIR;
   YOU'LL ALWAYS FIND 2/- THERE.
6. A PETTICOAT OF HOOPED DIMENSIONS
   CONCEALS THIS COIN OF SMALL PRETENSIONS.
7. ONCE IN A HUNDRED YEARS YOU'LL FIND
   THIS LITTLE COIN IF YOU'VE A MIND.
8. A PLUM CAKE OF THE RICHEST KIND
   CALLED AFTER MONEY YOU WILL FIND.
9. AN ARTIST THIS WHO PAINTS IN GOLD.
   THE COIN'S A DUTCH ONE I AM TOLD.
10. NOW HERE'S A KIND OF MINT, 'TIS FUNNY
    THAT HALF ITS NAME IS MADE OF MONEY.
11. AT THIS MONASTIC ORDER GLANCE
    AND FIND A COIN THAT'S USED IN FRANCE.

12. IN BRITISH CHINA FAR RENOWNED
A WELL-KNOWN SILVER COIN IS FOUND.
13. A——'S THE LEAST, YOU UNDERSTAND,
TO HIRE THIS SLEIGH IN SWITZERLAND.
14. TYROLEAN ALPS OF WORLD-WIDE FAME
HAVE JUST 2 COINS WHICH FORM THEIR NAME.

Answers :

1. SOVEREIGN.
2. MARK (MARKET).
3. GUINEA (GUINEAFOWL).
4. TAEL (TALE).
5. FLORIN (FLORENCE).
6. FARTHING (FARTHINGALE).
7. CENT (CENTURY).
8. POUND (POUND CAKE).
9. GILDER (GUILDER).
10. PENNY (PENNYROYAL).
11. FRANC (FRANCISCAN).
12. CROWN (CROWN DERBY).
13. BOB (BOBSLEIGH).
14. DOLLAR MITES (DOLOMITES).

Found in the Flower Garden

Each of the following clues represents a flower.

1. A TENNIS CHAMPION AND A FISH.
2. WINDOW CURTAINS.
3. QUOTED IN THE FINANCIAL COLUMNS.
4. TO WED FOR MONEY.
5. WESTMINSTER ABBEY.
6. THE SHEPHERD'S CARE.
7. HERE'S A FUSS.
8. IT'S LIKE A STONE BUT IS NOT ONE.
9. A LITTLE AND AN EASTERN RULER.
10. A VERY STAID FLOWER.
11. A BOY'S NAME AND A PEN.
12. OMITTING THE UNTRUTH.

Answers :

1. PERIWINKLE.
2. NIGHTSHADE.
3. STOCK.
4. MARIGOLD.
5. LONDON PRIDE.
6. PHLOX.
7. ASTER.
8. SHAMROCK.
9. FUCHSIA.
10. PRIMROSE.
11. JONQUIL.
12. LILAC.

Mixed Pickles

Each Answer is one word beginning or ending in "PIC."

Example : A closing-down or folding-up pickle.

Answer : Telescopic.

1. A LITTLE BLACK PICKLE.
2. A VERY HOT PICKLE.
3. A SPANISH PICKLE.
4. A "PICKLED" FISH.
5. A "TAKING" PICKLE.
6. AN INDIAN PICKLE.
7. "THE DICKENS" OF A PICKLE!
8. THIS PICKLE IS THE TALK OF THE TOWN.
9. THE STRIKER'S PICKLE.
10. THE WEST-END PICKLE.
11. A YELLOW ACID PICKLE.
12. AN AL FRESCO PICKLE.
13. A SAVOURY PICKLE.
14. A LABOURER'S PICKLE.
15. A REFRESHING PICKLE.
16. A MUSICAL PICKLE.

Answers :

1. PICCANINNY.
2. TROPIC.
3. PICADOR.
4. PICKEREL.
5. PICKPOCKET.
6. PICE.
7. PICKWICK.
8. TOPIC.
9. PICKET.
10. PICCADILLY.
11. PICRIC.
12. PICNIC.
13. ASPIC.
14. PICKAXE.
15. PICK-ME-UP.
16. PICCOLO.

The Butterfly Collector

An entomologist caught the following Butterflies and Insects. See if you can guess from the clues what they were.

Example: A part of mechanical gear; and it shines at night.

Answer : Glow-worm.

1. AN ORGAN AND A HEAD-DRESS.
2. A RELATION.
3. A BIRD AND A FISH.
4. A COLOUR AND A NAVAL RANK.
5. HERBAGE AND A PICKER.
6. TO PURVEY AND A POST.
7. A MONTH AND TO SOAR.
8. A VEHICLE.
9. A DAIRY PRODUCT AND A COIN.
10. CURRENCY AND A WEAVER.
11. A COLOUR AND A RULER.
12. AN OUTDOOR GAME.
13. A DEER AND A MALLET.
14. A LICHEN AND A TOWN IN ECUADOR.
15. A TAP AND A COOKING DISH.

Answers:

1. EARWIG.
2. ANT.
3. COCKROACH.
4. RED ADMIRAL.
5. GRASSHOPPER.
6. CATERPILLAR.
7. MAYFLY.
8. FLY.
9. CHEESEMITE.
10. MONEYSPINNER.
11. PURPLE EMPEROR.
12. CRICKET.
13. STAG-BEETLE.
14. MOSQUITO.
15. COCKCHAFER.

Hidden Orchestra

In each of the following is to be found a musical instrument.

1. HIDDEN IN YOUR EAR.
2. HIDDEN IN THE TITLE OF A SHAKESPEARE PLAY.
3. HIDDEN IN A FLOWER-BED.
4. HIDDEN IN THE SMOKING-ROOM.
5. HIDDEN IN A LILY.
6. HIDDEN IN A WHALING WEAPON.
7. HIDDEN IN A MUSLIN MATERIAL.
8. HIDDEN IN A BIRD.
9. HIDDEN IN A SAILORS' DANCE.
10. HIDDEN IN A TRIFLER.
11. HIDDEN IN AN ICE-CREAM BARROW.
12. HIDDEN IN TWO GLASSES OF BEER.
13. HIDDEN IN A GLASS BEAD.
14. HIDDEN IN A PAINTER.
15. HIDDEN IN A PIPE.

Included in the above instruments are:

HARP, HORN, DRUM, LYRE, FIDDLE, TRUMPET, DOUBLE BASS, ORGAN, VIOLA, CYMBAL, CORNET, PIPE, WHISTLE, LUTE, BUGLE.

Can you place them in correct order, according to the questions?

Answers:

1. DRUM. 2. CYMBELINE (CYMBAL). 3. VIOLA. 4. PIPE. 5. TRUMPET (LILY). 6. HARP (HARPOON). 7. ORGAN (ORGANDIE). 8. LYRE (BIRD). 9. HORN (HORNPIPE). 10. FIDDLE (FIDDLER). 11. CORNET (ICE-CREAM CORNET). 12. DOUBLE BASS (2 GLASSES OF BASS). 13. BUGLE. 14. WHISTLE (WHISTLER). 15. LUTE (FLUTE).

The Nation Game

Answers to all of the following questions must conclude with the letters NATION.

1. What do we often find in a pretty girl ?
2. What makes for strength ?
3. What quality is essential in a private soldier ?
4. What attitude should we adopt towards wrong doing ?
5. What do some kings fear ?
6. What is the result of a great catastrophe ?
7. What are your feelings as regards early rising ?
8. What is the clergyman's special forte ?
9. What is the fault of the lazy man ?
10. What is essential to being elected to any body ?
11. What our mistakes are sometimes called.
12. What do we often call it when we come to an end?

The answers given below are only intended as guides. Other words that are applicable and end in nation may be allowed to count.

1. FASCINATION.
2. COMBINATION.
3. SUBORDINATION.
4. CONDEMNATION.
5. ASSASSINATION.
6. CONSTERNATION.
7. DISINCLINATION.
8. INTONATION.
9. PROCRASTINATION.
10. NOMINATION.
11. HALLUCINATION.
12. TERMINATION.

Decapitations

1. Behead a transparent substance and get a girl, behead again and find what you don't want to be.
2. Behead a yell and get a table delicacy ; behead again and get a quantity of paper.
3. Behead a large fish and leave an exclamation; behead again and leave a famous boat.
4. Behead sleep and leave rubbish; behead again and leave a colour.
5. Behead a lover and leave a wagon; behead again and leave the Scots for " own."
6. Behead transparent and leave a famous King; behead again and leave an organ.
7. Behead stress and leave a method of conveyance; behead again and leave moisture.
8. Behead something that goes round and leave part of the foot; behead again and get slippery customers.
9. Curtail something of great price and get a fruit; curtail again and get a vegetable.

Answers :

1. GLASS, LASS, ASS.
2. SCREAM, CREAM, REAM.
3. SHARK, HARK, ARK.
4. SLUMBER, LUMBER, UMBER.
5. SWAIN, WAIN, AIN.
6. CLEAR, LEAR, EAR.
7. STRAIN, TRAIN, RAIN.
8. WHEELS, HEELS, EELS.
9. PEARL, PEAR, PEA.

VII

TABLE AND FIRESIDE GAMES FOR THE YOUNGER ONES

Even at children's parties there comes a time when romping and boisterous games become tiring. It is then a good plan to introduce entertainment of a quieter type, but without the fear of being dull. Here, then, are some splendid games which make for keenness and amusement. They may easily be prepared for handing round, or may be read out by a master of ceremonies.

It should not be overlooked that these games can be played all the year round, both indoors and out. Particularly are they useful when bad weather during a holiday makes it unpleasant to venture out of doors.

Hidden Minerals

Find the minerals hidden in each of the following sentences:

1. I find the tonsil very swollen.
2. Life on the Orinoco allures many.
3. The Kafir onslaught swept all before it.
4. The Mongol dynasty dates back to an early age.
5. Trebles, altos and tenors all joined in the chorus.
6. A college gyp summoned the undegraduates.

Answers:

1. silver. 2. coal. 3. iron. 4. gold. 5. salt. 6. gypsum.

A Voyage on the Wigan and Pudsey Canal

Each of the blanks below can be filled by inserting the name of a seaside town.

Soon after starting the water turned from a placid blue stream to a ———. We were soon shipping a ——— of water. As a great wave approached us the look-out gave a cry of ———. We had no chance to eat anything beyond a ———. "Mine is the blame, upon ——— be it," ——— the captain under his breath. "——— do it?" queried a Cockney in the crew. "We want more horse-power," said the skipper ——— a passing draught horse. At that moment we heard the sound of ——— in a meadow. "Saved," we cry, and a few minutes later we ——— the anchor overboard and ——— quietly at anchor. That night to celebrate our escape from such dangers we visit the cinema and listen to a ———.

These, in the following order, are the words to fill the blanks:

BLACKPOOL.	CANVEY.
DEAL.	HAYLING.
WATCHET.	COWES.
SANDWICH.	HOVE.
MINEHEAD.	RYDE.
MUMBLES.	TORQUAY.

Found in the Kitchen

Rearrange the following letters to form articles found in the kitchen.

1. USE CAN PA.
2. RUSTED.
3. SIR ONE FIR.
4. DO CURB PA.
5. SET LOW.
6. STAND UP.
7. CHILD HOST.
8. NO PIN TREE.
9. OH RUST BOB.
10. POST SOFA.
11. WHO BAWLS ?
12. FLESH.

Answers to " Found in the Kitchen " :

1. SAUCEPAN.
2. DUSTER.
3. FIREIRONS.
4. CUPBOARD.
5. TOWELS.
6. DUST PAN.
7. DISH CLOTH.
8. TIN OPENER.
9. BOOT BRUSH
10. SOFT SOAP.
11. WASH BOWL.
12. SHELF.

Let's Go to the Zoo

Hidden in each of the following sentences is the name of an animal.

1. He became lively as the day wore on.
2. If you find a seal I only hope you catch it.
3. Do you know a dumb early bird ?
4. The Russian Ogpu makes many secret arrests.
5. Not a vestige remained of the great feast.
6. Let me have a go at it.
7. Let him munch a moist biscuit.
8. He is a tartar, mad, illogical and wild.
9. He was naked on the raft.
10. Will a man do this ?
11. They shan't elope if we can prevent them.
12. It's but a short span; therefore we'll go there.

Answers to " Let's go to the Zoo ":

1. CAMEL.
2. SEA LION.
3. BEAR.
4. PUMA.
5. TIGER.
6. GOAT.
7. CHAMOIS.
8. ARMADILLO.
9. SNAKE.
10. LLAMA.
11. ANTELOPE.
12. PANTHER.

Hidden Vegetables

Find the vegetable hidden in each of the following sentences.

1. At terrific speed the car rotated round the track.
2. I will be answered.
3. We found a nice spot at Oban.
4. According to custom a tom-tom was played.
5. In turn *ipso facto* it came to him.
6. You slip easily on ice.
7. And very nimble eke was she.
8. You need not mention Ionic verse.
9. His hands we grasp in aching sorrow.
10. He will certainly mar rowing for Oxford.
11. James wed Ethel on Monday last.
12. Ellen dived off the end of the pier.

Answers to "Hidden Vegetables":

1. CARROT.
2. BEAN.
3. POTATO.
4. TOMATO.
5. TURNIP.
6. PEA.
7. LEEK.
8. ONION.
9. SPINACH.
10. MARROW.
11. SWEDE.
12. ENDIVE.

Jumbled Dogs

The following represent the jumbled names of different types of dogs. Can you find out what they are ?

1. RITERRE.
2. EVERRITER.
3. DOOLBUNHOD.
4. LECOIL.
5. NLISEAP.
6. TNSIA EARNDBR.
7. NOGREHUYD.
8. LUGBOLD.
9. LEADIRAE.
10. CHOSHDANDU.
11. WHOC.
12. LISTANAA.

Here are the 12 names in their correct form:

1. TERRIER.
2. RETRIEVER.
3. BLOODHOUND.
4. COLLIE.
5. SPANIEL.
6. SAINT BERNARD.
7. GREYHOUND.
8. BULLDOG.
9. AIREDALE.
10. DACHSHUND.
11. CHOW.
12. ALSATIAN.

In the Garden

In the following paragraph are hidden the names of various objects and articles connected with gardening. How many can you find, by joining up, or cutting off letters ?

The gardener, a keen man in whose care were large gardens, could grasp a definite idea of the scheme we had arranged, altho' even if lower sands were used, he said, it would not be easy. We were about to thank h m for keeping the plans intact, when a pussie very slyly climbed suddenly over the fence—and he did not wait for our thanks.

There are eight words hidden in the above paragraph. Here they are, in their correct order:

RAKE. HOSE. SPADE. HOE. FLOWERS. FORK. SIEVE. BEDS.

Celebrated Girls' and Boys' Books

Supply the missing word.

1. Round the World in ——— Days.
2. The ——— and the Hearth.
3. Little ——— and Good Wives.
4. Treasure ———.
5. Midshipman ———.
6. Grimm's ——— Tales.
7. Tom ——— Schooldays.
8. ——— Simple.
9. John Halifax ———.

Answers :

1. EIGHTY.
2. CLOISTER.
3. WOMEN.
4. ISLAND.
5. EASY.
6. FAIRY.
7. BROWN'S.
8. PETER.
9. GENTLEMAN.

Fives

The answers to the following are 5 words of 5 letters each, one and the same letter being changed in each answer.

Though youthful on good work I'm bound
And over all the world am found.
One letter changed and I become
Something through which the liquids run.
Same letter change once more and lo !
We find what oft with years we grow.
Then once more yet with alteration
A vulgar name for a projection.
Last change of all and this, good instance,
When voice is raised to reach a distance.

Answers to "Fives":

1. SCOUT. 2. SPOUT. 3. STOUT. 4. SNOUT. 5. SHOUT.

What is the Title of the Ruler of

1. TUNIS ?
2. BULGARIA ?
3. MONACO ?
4. SARAWAK ?
5. AFGHANISTAN ?
6. TURKEY ?
7. MOROCCO ?
8. PERSIA ?
9. HUNGARY ?
10. NEPAL ?
11. OMAN ?
12. POLAND ?

The Rulers are:

1. BEY.
2. TSAR.
3. PRINCE.
4. RAJA.
5. KING.
6. PRESIDENT.
7. SULTAN.
8. SHAH.
9. REGENT.
10. KING.
11. SULTAN.
12. PRESIDENT.

Find the Mistakes

Each of the following sentences is grammatically incorrect. Can you find the mistake in each of them ?

1. This is there dog.
2. It is a practise I cannot recommend.
3. He should shortly be here now.
4. They was not long in getting ready.
5. He laid himself down on the bed.
6. Either of the three would have done.
7. I shall only tell you but once of this man.
8. For two days he had not eaten no food at all.
9. That post is further away than this one.
10. Of the two I think this is the best.
11. She is the manager of the shop.
12. It is quiet unlikely that he will return.

Here are the sentences in their correct form:

1. This is THEIR dog.
2. It is a PRACTICE I cannot recommend.
3. He should be here SHORTLY.
4. They WERE not long in getting ready.
5. He LAY himself down on the bed.
6. ANY of the three would have done.
7. I shall tell you once ONLY of this man.
8. For two days he had not eaten ANY food at all.
9. That post is FARTHER away than this one.
10. Of the two I think this is the BETTER.
11. She is the MANAGERESS of the shop.
12. It is QUITE unlikely that he will return.

Familiar Foreign Phrases

The following phrases are probably quite familiar to you, but can you give the actual meaning of each of them?

1. Anno domini.
2. Affaire d'amour.
3. Ad infinitum.
4. Au revoir.
5. Billet doux.
6. Coup de grâce.
7. Cul de sac.
8. Deo volente.
9. Fait accompli.
10. Felo de se.
11. Hors de combat.
12. Ich dien.

Here are the real meanings of the 12 phrases:

1. In the year of our Lord.
2. Love affair.
3. To infinity.
4. Farewell, till we meet again.
5. A love letter.
6. The finishing stroke.
7. A street or lane that has no outlet.
8. With God's will.
9. A thing already done.
10. A suicide.
11. Out of condition to fight.
12. I serve.

Well-known Schools

Rearrange the following letters to represent well-known Schools.

1. IN THE CREWS.
2. THE SURE ROACH.
3. GLOW IN LENT.
4. A BIRD FLED.
5. A RICH GLEN.
6. S. D. FLEET.
7. READ ONE.
8. W.G. FIT HIT.
9. LAUGH MR. BOOR.
10. STEM WINTERS.
11. GET ON BIRD.
12. SUP SALT.

Answers to "Well-known Schools":

1. WINCHESTER.
2. CHARTERHOUSE.
3. WELLINGTON.
4. BRADFIELD.
5. CRANLEIGH.
6. FELSTED.
7. ROEDEAN.
8. WHITGIFT.
9. MARLBOROUGH.
10. WESTMINSTER.
11. TONBRIDGE.
12. ST. PAUL'S.

Very Simple

The following may each be described by one letter. Can you find them ?

Example : A meal.

Answer : T (tea).

1. A large expanse of water.
2. A vegetable.
3. A line of people.
4. A query.
5. A Scotch river.
6. Part of the verb to be.
7. A tree.
8. A busy insect.
9. An affirmative.
10. To be indebted.
11. A Devonshire river.
12. A cloth measure.
13. A bird.
14. An American exclamation.
15. A human organ.

Here are the Answers :

1. C (sea).
2. P (pea).
3. Q (queue).
4. Y (why).
5. D (Dee).
6. B (are).
7. U (yew).
8. B (bee).
9. A (aye).
10. O (owe).
11. X (Exe).
12. L (ell).
13. J (jay).
14. G (gee).
15. I (eye).

Proverbs

In the following proverbs the vowels, shown by stars, have been left out. Can you find them ?

1. M*ny h*nds m*k* l*ght w*rk.
2. L**st s**d, s**n*st m*nd*d.
3. Fr**nds *r* pl*nty wh*n th* p*rs* *s f*ll.
4. * st*tch *n t*m* s*v*s n*n*.
5. * b*rnt ch*ld f**rs th* f*r*.
6. Wh*t c*n't b* c*r*d sh**ld b* *nd*r*d.
7. * b*rd *n th* h*nd *s w*rth tw* *n th* b*sh.
8. * fr**nd *n n**d *s * fr**nd *nd**d.
9. Wh*l* th*r*'s l*f* th*r*'s h*p*.
10. Th* **rly b*rd g*ts th* f*rst w*rm.
11. Wh*r* th*r*'s * w*ll th*r*'s * w*y.
12. P**pl* wh* l*v* *n gl*ss h**s*s sh**ldn't thr*w st*n*s.
13. Y** n*v*r kn*w wh*t y** c*n d* t*ll y** try.
14. *mpty v*ss*ls m*k* th* m*st s**nd.
15. Tw* bl*cks d*n't m*k* * wh*t*.
16. R*ll*ng st*n*s g*th*r n* m*ss.
17. T** m*ny c**ks sp**l th* br*th.
18. H* wh* h*s*t*t*s *s l*st.
19. L**k *ft*r th* p*nc* *nd th* p**nds w*ll l**k *ft*r th*ms*lv*s.
20. S***ng *s b*l**v*ng.
21. Pr*d* g**s b*f*r* * f*ll.
22. L**k b*f*r* y** l**p.

The PROVERBS in full are:

1. Many hands make light work.
2. Least said, soonest mended.
3. Friends are plenty when the purse is full.
4. A stitch in time saves nine.
5. A burnt child fears the fire.
6. What can't be cured should be endured.
7. A bird in the hand is worth two in the bush.
8. A friend in need is a friend indeed.
9. While there's life there's hope.
10. The early bird gets the first worm.
11. Where there's a will there's a way.
12. People who live in glass houses shouldn't throw stones.
13. You never know what you can do till you try.
14. Empty vessels make the most sound.
15. Two blacks don't make a white.
16. Rolling stones gather no moss.
17. Too many cooks spoil the broth.
18. He who hesitates is lost.
19. Look after the pence and the pounds will look after themselves.
20. Seeing is believing.
21. Pride goes before a fall.
22. Look before you leap.

Do You Know These Hymns?

(If so, write down the missing word.)

1. As ——— the hart for cooling streams.
2. There is a land of ——— delight.
3. Jerusalem the ———.
4. I was a wandering ———.
5. Earth has many a ——— city.
6. ——— life is here our portion.
7. At ——— ere the sun was set.
8. Fight the ——— fight with all thy might.
9. When I ——— the wondrous cross.
10. Pleasant are thy ——— above.
11. Lord, Thy Word ———.
12. Hark! a ——— voice is sounding.
13. Conquering kings their ——— take.
14. How welcome was the ———.
15. Once in royal ——— city.

Here are the missing words:

1. PANTS.
2. PURE.
3. GOLDEN.
4. SHEEP.
5. NOBLE.
6. BRIEF.
7. EVEN.
8. GOOD.
9. SURVEY.
10. COURTS.
11. ABIDETH.
12. THRILLING.
13. TITLES.
14. CALL.
15. DAVID'S.

Capital Cities of the World

Rearrange the following letters to find well-known capital cities.

1. I SPAR.
2. IN NAVE.
3. IS NO GRAPE.
4. AH, NEST!
5. NIL SOB.
6. CAT ON PEW.
7. HIDE L.
8. QUOIT.
9. DID RAM.
10. NONE COST PLIANT.
11. NIBLER.
12. MORE.
13. BEAR NARC.

Answers to "Capital Cities of the World":

1. PARIS.
2. VIENNA.
3. SINGAPORE.
4. ATHENS.
5. LISBON.
6. CAPETOWN.
7. DELHI.
8. QUITO.
9. MADRID.
10. CONSTANTINOPLE.
11. BERLIN.
12. ROME.
13. CANBERRA.

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No. 1. JUMBLED SCHOOL LESSONS—*e.g.*, Grey to me. *Answer:* Geometry.
PREFIXES—All the answers begin with "Con." *E.g.*, Made more compact —Condensed.

No. 2. CAPITAL CITIES in jumbled words—*e.g.*, Nothing saw. *Answer:* Washington.
HIDDEN BISHOPRICS—*e.g.*, The *debris told* the tale of what had happened. *Answer:* Bristol.

No. 3. BOOKS OF THE BIBLE—*e.g.*, "His sea pen," when re-arranged, gives "Ephesians."
FIND THE CAR. Answers beginning "Car"—*e.g.*, The car in your body —Cartilage.

No. 4. NAVAL AND MILITARY BATTLES jumbled—*e.g.*, Dan Jult. *Answer:* Jutland.
THE PATS. Answers beginning with "Pat"—*e.g.*, The pat which protects the bright idea. *Answer:* Patent.

No. 5. HIDDEN KINGS AND QUEENS—*e.g.*, The rain may *mar Thursday's* gathering. *Answer:* Arthur.
JUMBLED NATIONALITIES—*e.g.*, Nae Rowing—Norwegian.

No. 6. HIDDEN GREAT OR CELEBRATED SHIPS—*e.g.*, A *dire vengeance* will be his. *Answer:* Revenge.
SPORT AND ITS KINGS in jumbled words—*e.g.*, Nil Gang, Lo Want. *Answer:* Angling, Walton.

No. 7. SIXES. Sentences containing six bl nks, which must be filled by one word with one letter of it changed each time—*e.g.*, scar, soar, sear, spar, star, etc.
WHICH IS YOUR CITY? Answers ending in "city"—*e.g.*, The city of the simple. *Answer:* Simplicity. (Advanced.)

THE U.P.L. PARTY GAMES (*Continued*)

In each box there is sufficient material for 12 players, including answer cards (for distribution to guests) and solutions.

No. 8. AMONG THE "MACS." Answers commencing with "Mac"—*e.g.* Among the fish. *Answer:* Mackerel
MIXED DOUBLES. Pairs of clues, one to the word spelled normally, the other to the word spelled backwards—*e.g.*, Spot, Tops. (Advanced.)

No. 9. NAME THE LADY. Male clues are given to female counterparts—*e.g.*, A Buck. *Answer:* A Doe.
FOR THE DRESSMAKER. Names of things hidden in a short story; how many can you discover?

No. 10. JUMBLED SPORTS AND PASTIMES—*e.g.*, Mims Wing. *Answer:* Swimming.
SUFFIXES. The answers all end in "sion"—*e.g.*, The making of an officer. *Answer:* Commisson.

No. 11. COUNTRIES OF THE WORLD found by rearranging the clues—*e.g.*, Wit and slerz. *Answer:* Switzerland.
GOING SHOPPING—*e.g.*, Next we call on the *red rap*. *Answer:* Draper.

No. 12. FORWARDS AND BACKWARDS—*e.g.*, Forward I am a measure of land; backward I hang on a hinge. *Answer:* Rood; Door.
WORD ENDINGS. The answers end in "ration"—*e.g.*, The ration of kind friends when we are in trouble. *Answer:* Commiseration. (Advanced.)

SPOTTING COMPETITIONS. In each of these boxes there are 12 identical cards depicting a scene in which there are approximately 50 objects all commencing with the same letter of the alphabet. There are 6 boxes in the series, each for a different letter, as follows: No. 14 letter B, No. 15 letter F, No. 16 letter H, No. 17 letter P, No. 18 letter S, No. 19 letter T. The player spotting the greatest number of objects in a given space of time is, of course, the winner.

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No. 23. CAPITAL CITIES; ANIMALS AND INSECTS. On one side of each card there are artfully interlaced, in separate circles, letters which, when unravelled, give the names of capital cities of the world. On the reverse side of the card is a short story concealing simple names of many animals and insects, which may be found by careful scrutiny

No. 24. PUZZLE DRAWINGS and I CARRY WITH ME. On one side of these cards are drawings to test your observation and counting powers, and on the reverse side are clues to many things which have their counterpart on the human body—*e.g.*, I carry with me TWO ANIMALS. *Answer:* Two Calves

No. 25. THE BEETLE GAME. See the opening paragraphs.

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